

THE ARTS

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NOVEMBER 1959 PRICE 40 CENTS

35 MM ISSUE



HAL REIFF



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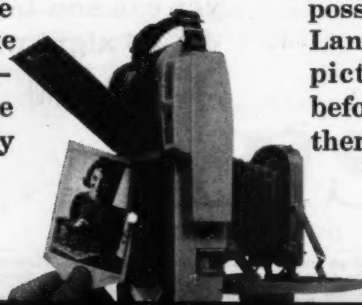


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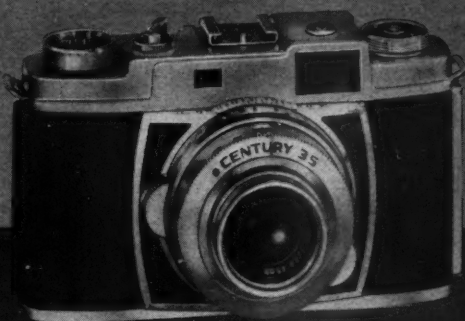
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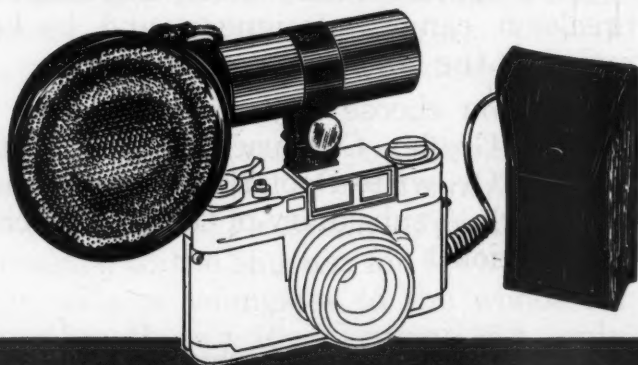
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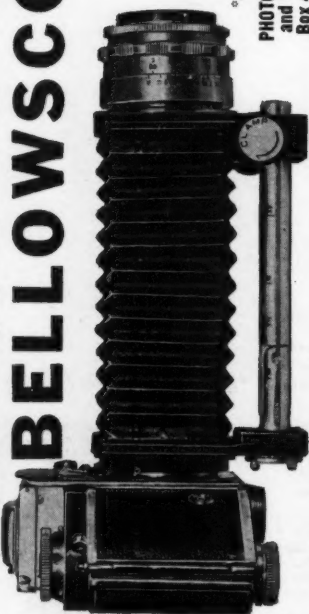
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PICTURE TAKING IDEAS

- 100MM: *About to buy your first interchangeable lens? Consider this one which can give you mileage in many situations*by Herbert Keppler 76
- RENE BURRI: *A portfolio of dramatic photographs taken by a young Swiss journalist with his 35mm*by Patricia Caulfield 80

TECHNICAL ARTICLES

- EXCLUSIVE! NIKKOR TELE ZOOM LENS ON THE WAY 22
- KODAK VS. AGFA: *We compare Agfacolor and Kodacolor—show how each renders color.*by Norman Rothschild and Herbert Keppler 70
- TELEPHOTOS: DO YOU NEED THEM? *Not always. MODERN tells you how to use minus lenses and bellows for a telephoto effect*by David Miller 78
- GIANT 35MM DARKROOM PRIMERby John Wolbarst 88
- SELECTING A FILM 90
- RECOMMENDED TIMES FOR 250 FILM/DEVELOPER COMBINATIONS ... 94
- BUYING A TANK TO SUIT YOUR NEEDS 98
- RECOGNIZING A QUALITY NEGATIVE 100
- ODDS & ENDS (TOOLS, TECHNIQUES TO HELP YOU) 102
- MODERN TESTS: *An exclusive monthly appraisal of equipment* 108

MOVIES

- Q & A: *Know the proper way to clean and store your movie film so you'll still have unscratched and supple footage 20 years from now* 114
- THE MOVIE MAKERby Myron A. Matzkin 116
- APARAJITO: *PATHER PANCHALI's sequel, filmed in India, offers a sample of the naturalistic approach to filming*by Archer Winsten 144

DEPARTMENTS

- COFFEE BREAK 12
- LETTERS TO THE EDITOR 18
- THE WELL TRAVELED CAMERAby Myron A. Matzkin 28
- NEW PHOTO BOOKS 32
- MODERN COLOR.....by Norman Rothschild 38
- FREE LITERATURE 46
- PICTURES IN A MINUTEby John Wolbarst 48
- ULTRAMINIATUREby Joseph D. Cooper 52
- NEW PRODUCTS 56
- LARGE CAMERAby Andreas Feininger 66
- DISCOVERY #47: DAVID BATCHELDER 104
- MONTHLY CONTEST 106
- WHAT'S AHEADby Lloyd Varden 132
- SALON CALENDAR 134
- THE CAMERA CLUBSby Mabel Seacheri 138

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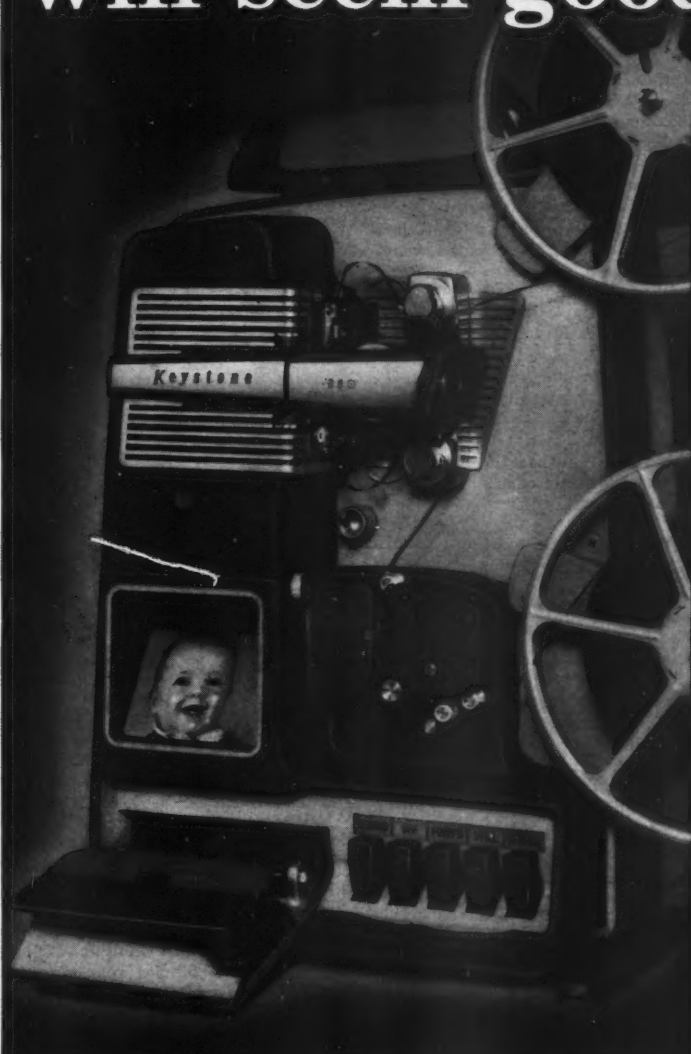
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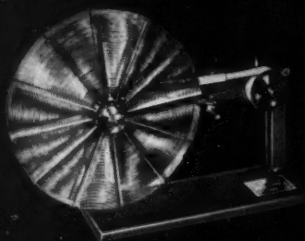


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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

This month marks a clean sweep for Leica M3s—as far as MODERN's color is concerned. Hal Reiff, in testing for our Agfacolor vs Kodacolor story on page 70, used two Leicas with 90mm Elmar lenses whose shutters and lenses had been checked and adjusted to give similar results. One camera held the Agfa film; the other was loaded with Kodacolor. When Reiff peered through his viewfinder at cover girl Helaine Carlin, he saw the coloring shown in the right side of our cover picture—but when he released the shutter (1/30 at f/5.6, daylight) the Kodacolor recorded the outlandish coloring at left. It was art director Ernest Scarfone who brought the two together—but being a kind-hearted man, he gave more than half of the space to Helaine as she really is.

ON CAMERA TESTS . . .

We've received quite a number of queries from readers asking about the lens tests which appear in "Modern Tests" each month. "Why do you report that lenses aren't completely sharp wide open?" they ask. "Does that mean the lenses aren't any good?"

Frankly, "Modern Tests" represents the editors' necks stretched way out. We are the only publication (that we know of) testing all new cameras and lenses submitted by manufacturers. We test whether they advertise in MODERN or not. The shots fall where they may. All high speed (f/3.5 or better) lenses tested (with one exception) over the years have shown some sharpness fall-off in the picture corners at full aperture. Poor lenses fall off more than good ones and are so noted. All lenses reach an optimum performance at about two full stops smaller than maximum aperture. You'll find that point listed in "Modern Tests" also.

By the way, just for fun, when you see camera write-ups elsewhere, check on whether the lenses have actually been tested. Takes a strong heart to tell some manufacturers that their lenses aren't up to snuff. Pass the digitalis and let's get to it.

РОД ЧЕЛОВЕЧЕСКИЙ . . .

Under this name a four-year-old show went on view behind the Iron Curtain for the first time this summer, as part of the American Exhibition in Moscow. It had opened originally in New York way back in January 1955 (MODERN, in its March 1955 issue, praised the show's "boldness of approach" and "affirmative themes").

Since then it has been seen by an estimated five million people throughout four continents, arousing the strongest enthusiasm among Japanese and French, Indians and Yugoslavs, Chileans and British alike. By now, even if you can't read the Russian above, you'll have guessed that we're talking about "The Family of Man."

We went round to see some of the people who had been to Moscow with a special interest in the show—people from the Museum of Modern Art and from George Nelson and Co., designers of the novel shed that housed it. For



HOLLISTER NELSON
American "Family," with Russians

a start we learned that Steichen and his colleagues were delighted with the setting—a translucent canopy of interlocking "umbrellas," which created a gay outdoor atmosphere. (An off-beat note was struck by the Russians—they dotted the floor with big mock-Grecian urns for ashtrays.) And the Muscovite summer kindly provided sunny days and starlit nights.

The "Family's" progenitors were equally delighted when they heard what the Russians thought of the show—even the official reaction was many degrees warmer than favorable. "Whoopee!" exclaimed Steichen, when a radio broadcast on the American Exhibition singled the "Family" out for special praise. A Soviet minister called it impressive, applauding its intellectual and human appeal; the only complaint he could dredge up was "Not enough Soviet photos!"

But no major changes, either in the choice of photos or their layout, were made for Ivan's benefit—and this did not damp his (or his wife's and children's) enthusiasm in the slightest. The crowds under the "umbrellas" reminded Steichen of the Yankee Stadium, becoming at times so thick that display boards were knocked down.

The Russian public looked at the photos with a literal eye, the ones they appreciated most being realistic scenes of work, family life and simple pleasures. (The latter did not include bar-

(Continued on page 14)

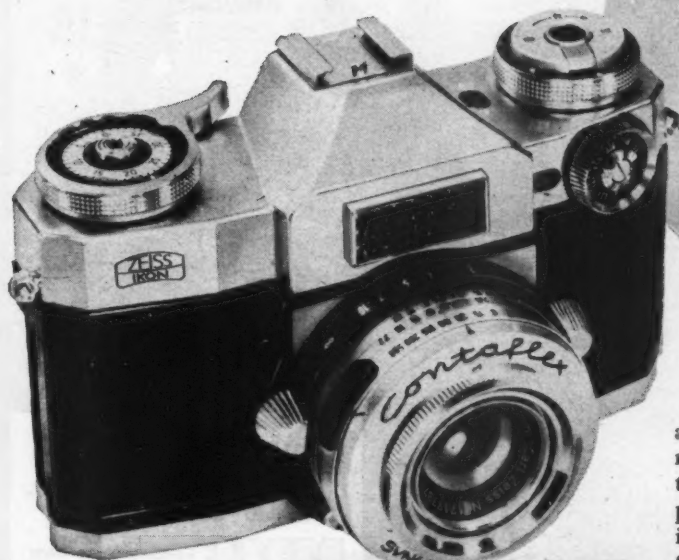
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Exposure needle at right. Combined rangefinder and focusing screen in center of view.

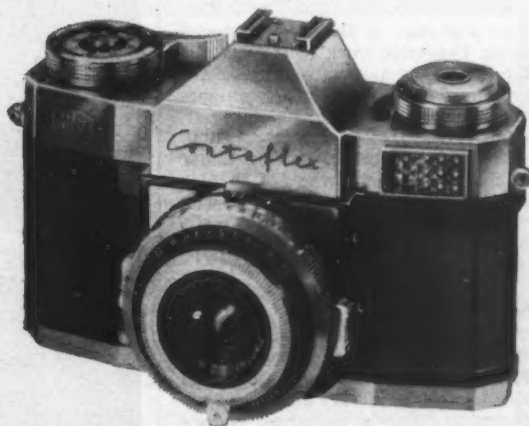
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COFFEE BREAK

(Continued from page 12)

lounging and uninhibited dancing.) They wanted to see still more photos of ordinary Americans, especially American workers.

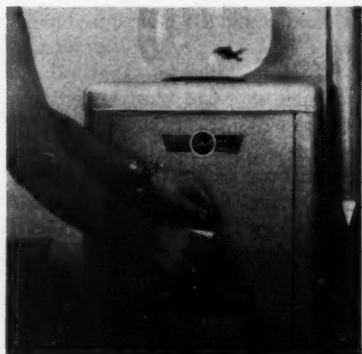
Symbolism puzzled them: when they saw Wynn Bullock's tranquil photo of a little girl lying naked in a forest they invariably asked the guide, "Is she dead?" Still, the whole conception of "The Family of Man" is symbolic, and this did not escape the Russian visitors—a tribute both to Steichen and to the power of photography to convey more than meets the eye.

Many of the visitors, even those who looked quite poor, were themselves carrying cameras. We wonder what kind of photos they took. We wonder what kind of photos they're taking now, after digesting "The Family of Man." Most of all, we wonder if we'll have a chance to see some one day.

BETWEEN DRINKS . . .

"Something," declared our office visitor, "is fishy with your water cooler."

He was right too. Within the icy confines of the upturned bottle swam a small goldfish, staring out at the



EDWARD MEYERS

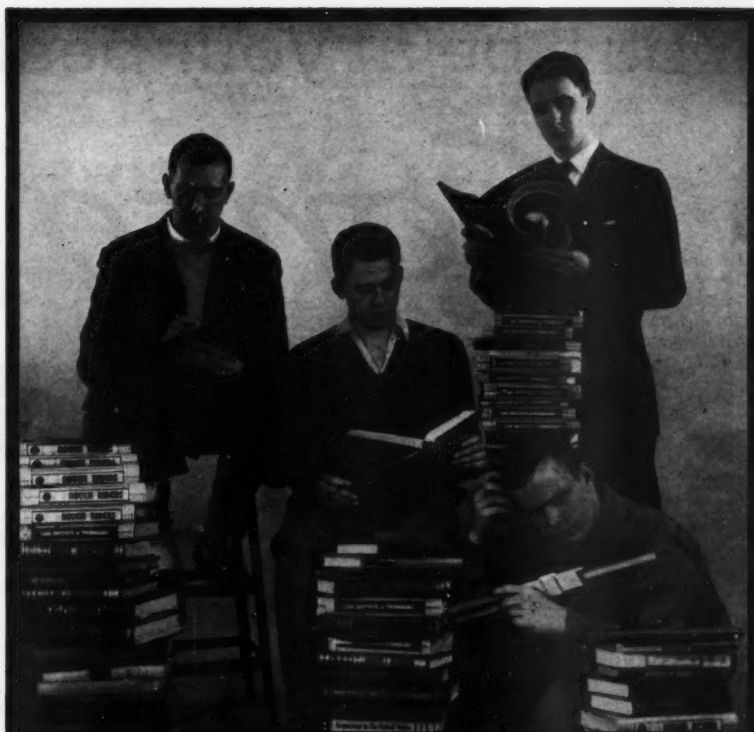
A thirsty editor's mirage?

inner workings of MODERN's editorial offices. Detective work led to the fine Italian hand of Associate Art Director Anthony Palagonia, who had thoughtfully enclosed fish food as well. Technician Edward Meyers was called to photograph the beast. Setting under the fluorescent light was $f/2$ at $1/30$ sec. on Tri-X, just in case you ever run into the same problem. Shot was made with the new Heiland Pentax camera (see "Modern Tests," page 108).

IN SPAIN THE RAIN FALLS . . .

While sitting here at our desks preparing stories and picture sections for MODERN, we do have occasion to glance over the various picture magazines appearing in different countries. There's *Life* here in the U. S. (we assume you're familiar with that). In Italy, a similar magazine appears, called *Epoca*. The French read *Paris Match* while the English peruse a weekly

(Continued on page 16)



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"I WAS STRUGGLING WITH A 'DIME' STORE... NOW HAVE 6 MEN WORKING FOR ME," writes Studio-Owner Yves Beauchamp in Canada.

"When I enrolled for the NYI Home Study Course, things began to improve almost at once. Soon I opened a studio of my own and on busy days I have 6 men working for me. I make many times more money than I made in my store, and I actually earned enough, while still learning, to pay for the course and support my wife and two children! Anyone who takes the NYI course can succeed as I have."



"I WAS AN AUTO MECHANIC AND TRUCK DRIVER, NOW EARN LOTS MORE," says Free-Lance Photographer James P. Celentano, Tappan, N. Y.

"Photography started as my hobby. I began earning during my NYI training and was able to pay for my tuition and all my equipment. I'll soon be making double what I made as an auto mechanic and truck driver—and photography is cleaner, more interesting and promises a better future."



"NYI TAUGHT ME, AN EX-FARMER, HOW TO MAKE BIG MONEY IN PHOTOGRAPHY," says Ingvald Kjerfve of Twin Falls, Idaho.

"I was raised on a farm, but NYI offered the exciting prospect of a career in photography—and quickly showed me how to succeed. It would have taken me years to learn as much by the self-taught, hit-or-miss method. I earned money while still learning and now I have almost too much work to handle."



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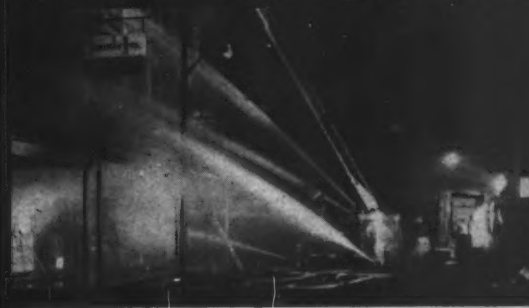
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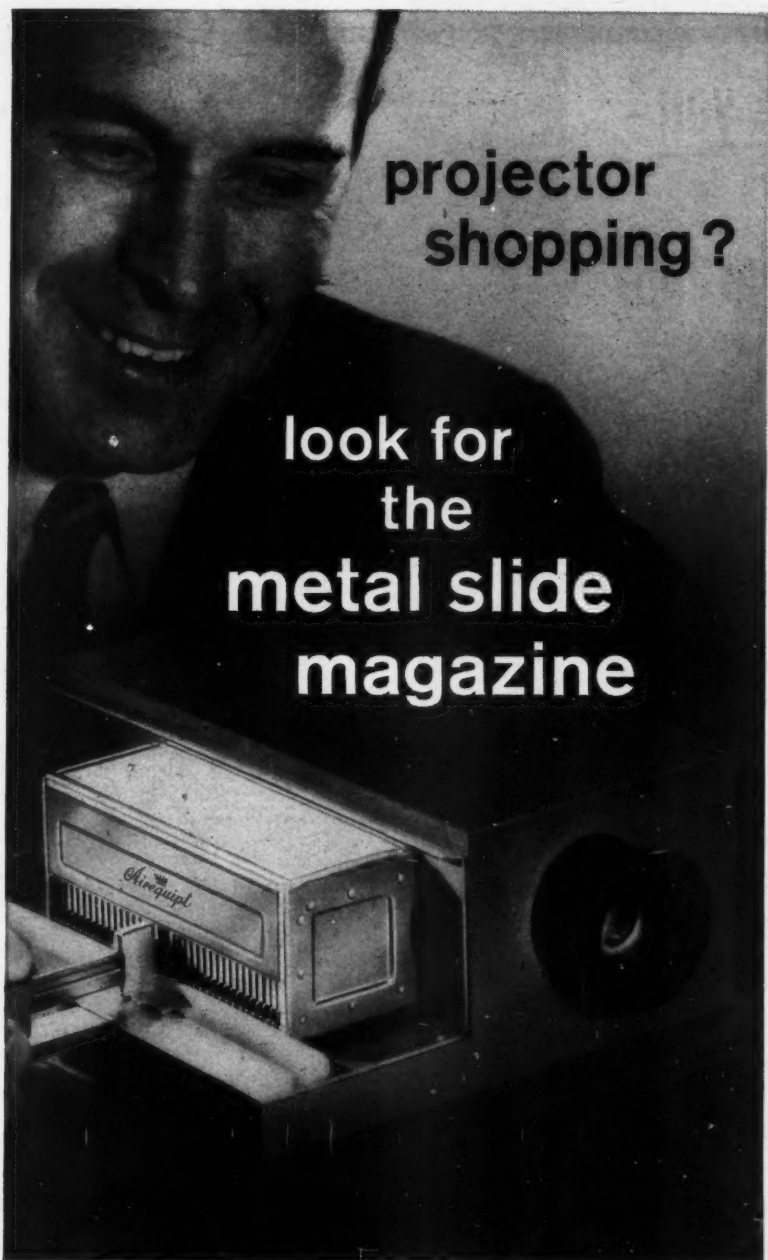
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COFFEE BREAK

(Continued from page 14)

imposingly called *The Illustrated London News*.

Let's take a look at *Paris Match* first. It's a pretty wild, free-wheeling picture magazine using extremely large pictures wherever it can. Its editors crop closely, then enlarge the shot and finally print it across two pages. You almost imagine you are within the picture—within Jayne Mansfield's bedroom as she proudly shows off her new child, or enjoying the roast pig picnic with Fidel Castro. The French magazine does not stress sex or any of the so-called "French" attitudes.

Let's take a look at *Epocha* now. It is closer to the *Life* formula. You will find more articles on history and art with rather painstaking color paintings (although less slick than *Life*). *Epocha*, however, doesn't go in for the



An eccentric from England.

short picture and caption style of *Life*. There are the pictures, yes, but most of the text is in the form of complete stories. *Epocha* has more to read, less of *Paris Match's* slapdash brilliance.

In Great Britain a real news magazine, quite similar to *Life*, called *Picture Post* grew, flourished and died. In its place remained one or two strange picture magazines which could never exist outside of England. The leader, *The Illustrated London News*, resembles little Jack Horner's Christmas pie in which anything can be found in a delightful, hopeless mess. Pictures are small, crowded together, outlined with incredible hand drawn borders. Images are always sharp and clear, courtesy of direct flash. Subject material is astounding—anything from straight news to archeological excavations.

Should you care to get subscriptions to these magazines—and we feel it's well worth it—you can contact Gordon's, 32 E. 59 St., New York City. They'll be glad to take your subscription by mail.

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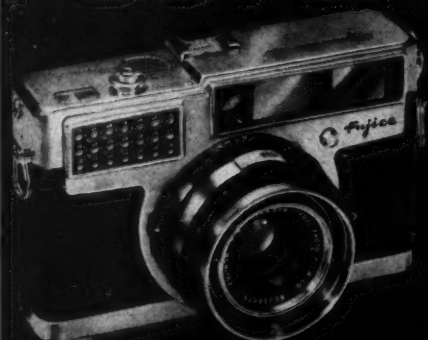
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LETTERS TO THE EDITOR

MODERN's editors thought they were taking a minority viewpoint in roundly criticizing the "Photography in the Fine Arts" show at New York's Metropolitan Museum of Art (sponsored by the Saturday Review). Frankly, we were overwhelmed by the number of readers who agreed with us.

Sirs:

Photography, to me, is a language; describing, communicating and expressing the facts, concepts and creative spiritual resonances of man and the world. Photography exists in many domains of human effort and one of these domains relates to Art. I deeply admire a fine technical photograph, a brilliant news or reportage picture, or a solid commercial or illustrative job. I do not ask that all branches of photography contain the qualities of all others. The essence of art is on a spiritual—not necessarily a functional—level. We are grateful when creations and activities can utilize fine art, but art can exist without a practical function—its functions are of the heart and of the great visions and penetrations of the spirit. Such is evidenced in the works of da Vinci, Whitman, Rodin, Stieglitz, Marin and others of consummate genius in the domains of spiritual statement.

I believe that photography is entirely capable of contributing to this specific aspect of spiritual and esthetic communication; witness—to mention but a few—the photographs of Cameron, Atget, Strand, Weston, White and others in which devotion to the transcendental aspects of the world places them as artists of the first rank. Some photo-journalists reach expressive heights—Eugene Smith, for example. Some "commercial" men such as Bruehl and Penn inject magic and imagination into their work that transcends the merely "effective."

An art museum has the sacred obligation of promoting, interpreting, and protecting art. Through some basic lack of understanding the august mantle of the Metropolitan has fallen on the shoulders of some photography that—no matter how excellent it may be in other categories—does not represent the spirit and intention of art as revealed in the great creations of past and present time. I am sure everyone concerned intended—and did—the best

(Continued on page 20)



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LETTERS

(Continued from page 18)

they could within the limitations of their humility. In this particular instance it appears that the cart of ambition was placed before the horse of critical awareness.

San Francisco, Calif. Ansel Adams

Fine Row

... I agree 100 per cent with the comments you made on the way the *Saturday Review* and the Metropolitan Museum of Art of New York handled that "show." ... How is it possible to forget Weston's masterpieces in a show that is supposed to depict what the real photographers in the U.S. can do?

San Carlos, Calif. Segundo P.D. Acuna

... Hurray and a 21-gun salute for your critique. ... My reaction after reading the *Saturday Review* was that, were I good enough, I would rather have the editors or staff of a photography magazine judge a picture of mine than them.

Brooklyn, N.Y. Richard R. Robinson

... Congratulations and bravo for your magazine! ! Wish I had been there for the Met show; sounds like a fine row! Though personally I have been bored for years over the whole absurd argument whether or not the camera is a creative tool. An artist of power and perception will create with his chosen medium: fingernail on the wall of a cave, hand axe, or even a camera! Carmel, Calif. Brett Weston

... It is very refreshing to find something in print these days that really unbuttons a few stuffed shirts and pulls off the string tie. Keep up the good work.

Ogden, Utah

Wendell M. Keck

Dangerous Stand?

... For some time now I've been wanting to write you a thank-you letter.

Quite a while back I wrote you a nasty one, cussing you out for running a magazine that, while it sometimes did contain something useful, seemed mostly slanted to the buyers of shiny gadgets rather than the makers of pictures.

To my surprise, you published that letter. Someone in PSA saw it, and ... well, I've been a PSA member for year and a half now, profiting vastly from portfolio work, etc. Thanks, indirectly though it may be, to you folks.

Recently I picked up your August issue, became intrigued with your article, "The Day Photography Was Kicked in the Head," and bought it. Such candor! Quote—large photo supply manufacturer ... how in the nominations?—unquote. Though I shudder for the welfare of your advertising income, gentlemen, con-

(Continued on page 24)

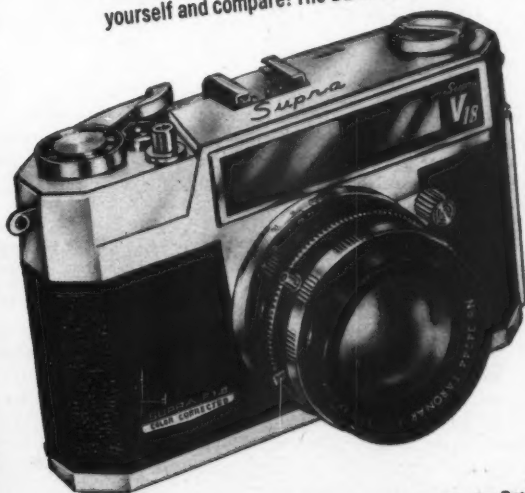
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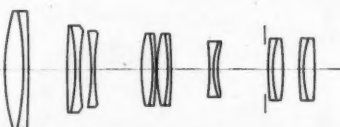
Exclusive! Nikkor Lens for 35's Zooms—85 to 250mm

The second zoom lens for 35mm single-lens reflex cameras is in production! Not long after you read this, Nippon Kogaku, maker of Nikon cameras and Nikkor lenses, plans to market the Nikkor telephoto zoom lens.

Maximum aperture: f/4

The Nikkor zoom will have a maximum aperture of f/4 and will zoom from 85mm (angle of view: 28° 30') to 250mm (angle of view: 10°). Lens speed remains constant between 85mm and 150mm. But, as the lens zooms to its maximum focal length of 250mm, there will be a slight loss of speed, dropping to f/4.5. However, the small change should be too slight to affect even color films (which have the smallest exposure latitude).

The new lens will be extremely light, weighing 4.95 pounds. Although there are two tripod sockets on the mount, the zoom is designed to be primarily hand-



Auto-Nikkor Tele-Zoom consists of 15 lens elements in 8 groups. Considering the amount of glass, it's amazing that the lens weighs only 4.95 pounds, can be hand-held.

held. For those who are a bit unsteady, a pistol or rifle grip will be available.

Normally, the Nikkor zoom lens will have a close focusing distance of about 13 ft. However, a special close-up attachment has been made which will allow it to be focused down to about 7 ft.

What about sharpness, the bugaboo of all zoom lenses? Generally a zoom lens has a single sharpest focal length and degenerates from that one point. No zoom lens to date has exhibited the sharpness of a fixed focal length lens of the same aperture. It was not possible

for MODERN's technicians to get a sample lens for actual testing at this early date. (As soon as one is available, the lens will be tested and the results printed in our regular monthly department, "Modern Tests.")

According to the manufacturer, however, the Nikkor zoom lens will have a quality throughout its zoom range and apertures approximating that of the other Nikkor lenses.

Five click stop apertures

The aperture ring has five settings, f/4, 5.6, 8, 11, and 16—all click stopped. Toward the front of the lens is a heavily knurled focusing ring. A sliding collar controls the actual zoom.

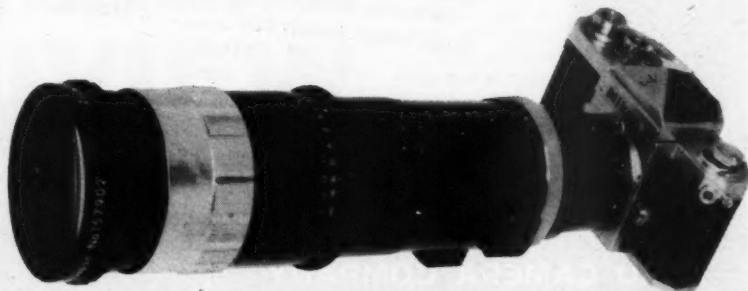
Structurally, the new lens is composed of fifteen elements in eight groups. (The only other zoom lens for 35's, the Voigtlander Zoomar f/2.8, which zooms from 35 to 85mm, has 14 elements.) Just which lens groups move in the Nikkor lens and which remain fixed wasn't revealed and we didn't think it politic to take the only sample extant apart.

When will the new lens be available and how much will it actually cost? Nippon Kogaku plans to introduce the lens officially on the American market in a month or two. The price of the lens alone will be about \$420. Screw thread filters and a lens hood will be available as accessory items for the zoom lens.

First model for Nikon F only

The first model of the lens, the Auto-Nikkor Tele-Zoom, will be made for the Nikon Reflex F exclusively. It will have an automatic diaphragm mechanism coupling directly to the camera body similar to that in all 35 to 135mm lenses now available for the Nikon F.

It's possible, though, that models of the zoom lens will be made in the future for single lens reflexes of other manufacturers, perhaps with built-in automatic diaphragms to fit their particular mechanisms.—H.K.



Although the Auto-Nikkor Tele-Zoom can hardly be thought of as being a small lens, actually it's not more bulky than a fixed lens of 250mm focal length.

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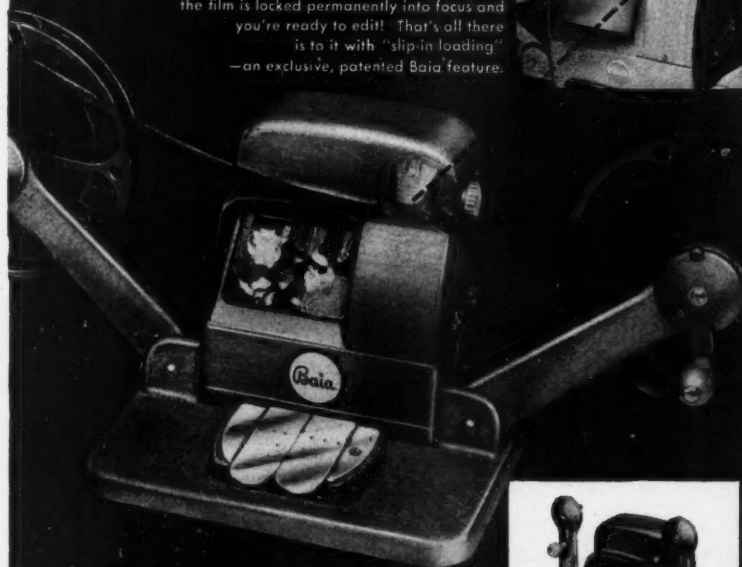


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LETTERS

(Continued from page 20)

gratulations! Fawning approval of everything the big advertisers make and do seems to be accepted procedure in other photo magazines.

Now for the tickler. While perusing your August issue I became intrigued with some items advertised therein, and presently found myself sending off a couple hundred bucks for some shiny gadgets.

It's your laugh; go right ahead and enjoy it, folks!

P.S. Your pictures still *stink*.
Glendale, Arizona K. L. Sinclair

... Your courage to take this stand in the light of the "illustrious" Metropolitan, Steichen, Newhall, etc., surely proves to me that perhaps your recognition of fine photography has not escaped you after all.

I sincerely hope that this editorial, along with the many others I have read, will make some of those persons connected with this display of misrepresentation aware of the grave mistake they have made—and then do something to correct it.

Rochester, N.Y. Peter C. Bunnell

Fighting Words

Thanks for your special editorial in the August Issue. Your statements were vehement and sharp—and rightly so, I think.

I find it difficult to understand how so distinguished a journal as the *Saturday Review* and the Metropolitan Museum of Art could have set forth on such a venture with what seemed such casual procedures. Perhaps they were in a hurry. I am wondering what might have come from this project if these two outstanding institutions had applied their usual high professional standards in setting up the procedures for selecting and admitting material which was finally to appear in such an exhibition?

Pittsburgh, Pa. Roy E. Stryker

... Enjoyed "The Day Photography Was Kicked in the Head" immensely, and I am aware that you must realize that you're not only fighting City Hall "as it were" ... but practically making passes at Caesar's wife! ! ! ! ! I just enjoyed your article. ... I know what you're up against.

Wildwood, N.J. Eric Gustav Miller

Give It Time

... Congratulations on your editorial, "The Day Photography Was Kicked in the Head."

In it you have pointed out several of the grievous shortcomings of the project and a few of the misunderstandings currently existing in the realm of photography.

However, I beseech you not to decry the fact that the magazine and the officials of the Metropolitan Museum (Continued on page 46)



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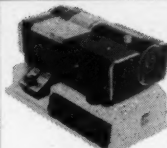
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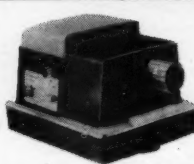
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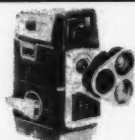
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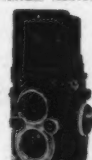
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THE WELL TRAVELED CAMERA

by the editors

By day or night, on land or water, Florida's a state that just begs to be photographed.

For years I thought Florida was nothing more than one big swimming pool. At least, that's the impression I received from most of the snapshots and photographs people displayed. Don't get me wrong—I love pictures of swimming pools properly adorned by pretty girls. But personal experience has taught me that Florida offers the photographer many other subjects. If you gave every member of the family a camera and let him follow his own interests, you probably would end up with photographs of the widest range of activities and attractions outside the covers of a travel book. Florida has not just something, but many things, for everyone.

Shortly after crossing the Georgia-Florida border on Route 27 you reach the Everglades—as real a tropical jungle as you'll find anywhere.

You'll see herons flying low over the palm trees and perhaps even an alligator sunning himself on the road. In both cases you'll need a telephoto lens. And don't be tempted to follow your lens off the road into the Everglades proper. You'll need an experienced guide for that sort of thing.

For an overall view of the Everglades, stop off at the Citrus Tower, a good spot for aerial-type shots of acres and acres of orange groves. Food at the restaurant is good, too.

There's a one-day tour that leaves Miami Beach for the Everglades, visiting the Monkey Farm, a Seminole Indian tribe, and an alligator farm, where men actually wrestle the huge reptiles.

Wide open spaces, too

I don't want to give the impression that Florida is all jungle. In fact, you needn't be surprised if you happen upon a group of cowboys rounding up beef cattle. That's getting to be one of Florida's biggest industries.

You probably will want to use either Kodachrome or a slightly faster color film such as Anscochrome for scenics and daylight shooting in general. Panatomic-X or KB-14 black-and-white will give you fine grain and an exposure that won't need too small lens openings or too fast shutter speeds.

Many people make Miami Beach

their center of operations—fanning out from the city on various tours and trips. But let's take a look at some of the photographic possibilities of the city itself. For a starter, you can sail over the city in a blimp. This lighter-than-air machine provides a smooth camera platform and a breath-taking view of Miami. If you're a sports fan, you'll find plenty of action at either of the jai alai courts in the area. Or you may want to catch the Harlem Globetrotter basketball team on their annual visit. Incidentally, jai alai is often telecast and a session at the TV set before you go to Florida may give you some ideas for shots.

At Hialeah Race Track you'll find flamingoes to shoot—as well as humans registering excitement, triumph,



Roads are good—scenery impressive.

and dejection. On your way back from the track you might pause long enough to shoot the sunset over Biscayne Bay.

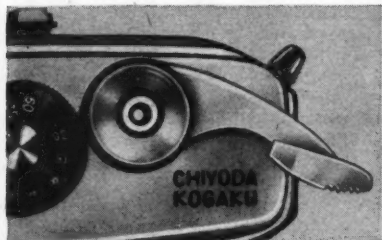
Miami Beach abounds in night life—open-air dancing, lavish night clubs, and special events and shows at Miami Beach Auditorium.

You can shoot color at night by using a fast film—either High Speed Ektachrome or Super Anscochrome. If you choose black-and-white use Kodak Plus-X, Ansco Super Hypan, or Kodak Tri-X. Sports events, night club reviews or stage shows usually offer plenty of light for photography.

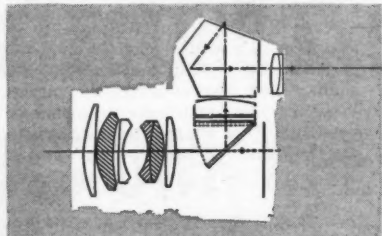
If you take your Florida trip in early spring you'll be right on the spot for major league baseball practice. A tele lens helps with either still or movie cameras if you plan to shoot action. Also, be sure to take close-up readings where you can, or the intense Florida sunlight may lead you into overexposure. With black-and-white, take readings for shadow areas where you want detail. With color, take readings

(Continued on page 30)

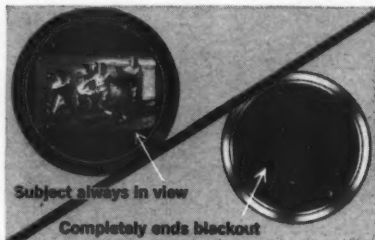
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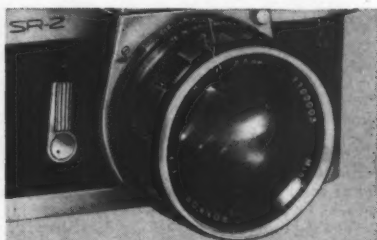
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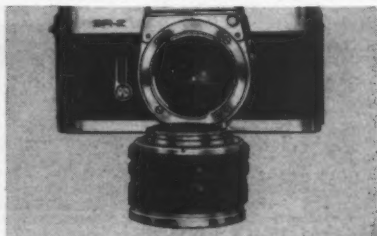
Instant Return Mirror—Press the shutter release and instantaneously diaphragm closes down to pre-selected aperture; mirror clears, film is exposed; mirror returns—blackout is entirely eliminated.



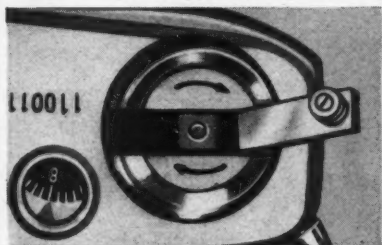
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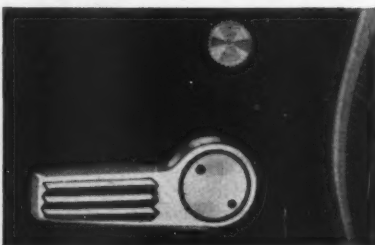
Standard lens—Automatic Rokkor f:1.8—55 mm, 6 element. All lenses are ultra-precision crafted of rare earth, in platinum pots with a special double coating that eliminates the need for a UV filter.



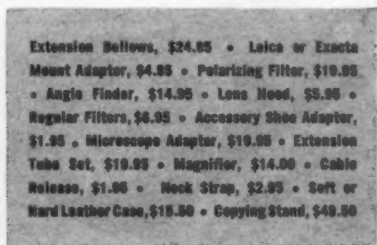
Wide Variety of Lenses: 55 mm, f:1.8—100 mm, f:3.5—135 mm, f:2.8—35 mm, f:2.8—55 mm, f:1.5—180 mm, f:2.5—250 mm, f:4—600 mm, f:5.6



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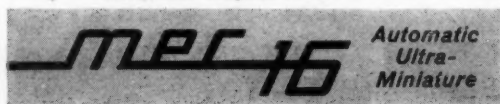
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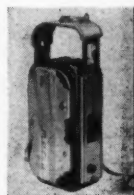
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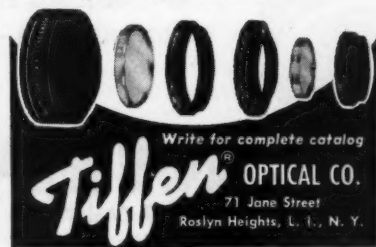
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TRAVEL

(Continued from page 28)

for the brighter but not the brightest tones of your subject. If you can't get near enough to the subject, hold your hand in a similar light and read off that instead.

Florida also has some of the most fantastic hotels in the world. And I use the word "fantastic" advisedly. Architecture ranges from startling and beautiful to startling and garish. In any event, the hotels make wonderful photo subjects. But do move in close enough to show details of design. In fact, the closer you get the more interesting will be your pictures. Above all, avoid picture postcard shots. You can buy those for a nickel in any stationery store.

In any large city you'll also be able to buy any type of film you want. Photo shops offer repair services—so if you drop or drown your camera all is not lost. And custom labs in Miami Beach offer quick processing service for people who need to check color rendition or film speed.

Florida is more than a place to go and look. It's also a place to do—golf and boating, fishing and hunting sea shells. But that's another column. Whether you participate or just look, you'll find that Florida is ideal for the man, woman, or child with a camera.

—M. A. M.

IN NEXT MONTH'S MODERN

Want the best buys in used movie cameras? You'll find them in next month's issue.

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Sworn to and subscribed before me this 19th day of August, 1959, Irving P. Richter, Notary Public (State of N. Y.) No. 41-35887-09, qualified in Queens County. Certificate filed with Queens County. (My commission expires March 30, 1960.)

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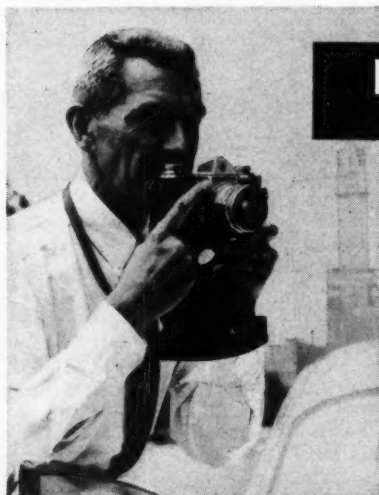
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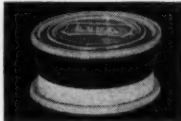
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New Photo Books

THE CINEMA AS GRAPHIC ART, by Vladimir Nilsen. 226 pages, profusely illustrated. Hill and Wang. \$6

This is a most peculiar yet interesting and useful, new (in English) book on film making. It was written in Russia, in Russian, by a Russian and originally published, I should judge, in the early 1930's.

The author—a student of S. M. Eisenstein, one of the two or three cinematic titans of all time—has divided his material into three main groupings. "The Compositional Construction of the Shot," "Methods of Working out the Scenario," and "Creative Problems of the Camera-man's Art." By means of drawings, sketches from actual motion pictures, production plans, story boards and stills from leading masterpieces such as *Potemkin*, *Chapayev*, *Mother*, as well as from other great non-Russian films including *The Passion of Joan of Arc* and *The Cabinet of Dr. Caligari*, Nilsen dissects the films into the visual elements which made each powerful. While American movie techniques of the same period were often more involved in super lighting, vast sets, mobile cameras on overhead cranes and what not, the Russian cameraman relied almost exclusively on what he could plan and what he could attempt with the barest mechanical essentials. It's satisfying to see how many of these simple professional techniques which have made the Russian film classics valid even today, can be used by the average home movie maker in his own movies—optical distortion, linear dimensional composition, kinetic movement within the movie frame, perspective unity, framing, etc.

By adapting the procedures analyzed by Nilsen the home movie maker can add suspense, pace, unity and force to his footage. In addition, the student of creative film making will find that Nilsen answers many of the previously unanswered questions concerning Russian film ideology of the 1920's and 1930's. There is little or no Russian propaganda material in Nilsen's volume. The translation is clear even if the material is slightly confusing in organization. Certainly this book is to be highly recommended.—H. K.

THE RETINA WAY, by O. R. Croy, 9th edition. 336 pages, profusely illustrated. Amphoto, New York. \$4.95

Croy has now added complete technical information on the new Retina (Continued on page 40)

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*exclusive dual counter
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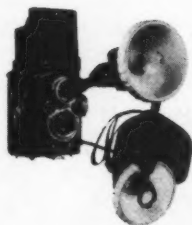
For example: using only #120 film, you can make 12 shots $2\frac{1}{4}" \times 2\frac{1}{4}"$. . . the ideal size for contact prints and for capturing all the finest negative detail in big, grain-free blow-ups. If you want the finest transparencies for 2×2 projection, you can shoot 16 pix $1\frac{5}{8}" \times 1\frac{5}{8}"$ for Super-Slide mounting. But if you need a horizontal or vertical format, shoot 16 pix $1\frac{5}{8}" \times 2\frac{1}{8}"$. *All with the one camera.* The film counter changes automatically (0-12 to 0-16) for the picture size; and you have automatic parallax compensation for *all sizes.*

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You can keep transparencies clean,
 mounts stiff, by coating with new
 plastic, Mira-Cote.



Many a beautiful slide show has been ruined by dirt, fingerprints, and scratches. And many headaches have been caused by slides that "pop" or buckle out of focus once they're

in the heat of the projection lamp. These troubles often stem from a habit of leaving slides in cardboard mounts supplied by the processor. Since these mounts are not too stiff and offer no protection over the transparency itself, damage occurs.

Glass, metal, and plastic mounts insure long-lived transparencies but are expensive and time-consuming to construct yourself. Glass mounts for 35mm frames cost from four to ten cents while the conveniently ready-made metal or plastic ones can run up to twenty cents. Of course, 2 1/4 slide owners may pay twice as much. Two other drawbacks for glass mounts: not all slide changers can handle them, they're heavier and thus harder to transport or ship.

What it is—how it works

I've been experimenting with a new liquid plastic, Mira-Cote, which protects inexpensively and well. You apply the tough colorless solution yourself and can service about 250 slides for \$1.98. Here's what I've found.

After dipping your transparency, mount and all, into the solution, you let it dry for 45 min. The liquid hardens into a protective coat that resists scratches better than the emulsion which covers the film. Water, grease, oil, fingerprints can't penetrate. Stray gases or chemicals in the air won't fade or discolor the slide. Fungus and insects (remember those tropical vacations) will be barred from eating away at film gelatin.

If the Mira-Cote surface itself becomes smudged or dusty, you just wipe it off with a soft damp cloth, a film cleaning fluid, or even warm water and soap. Scratches from rough handling? Just dip the slide again.

Old scratches fade away

As an added bonus, you can expect many existing scratches on your transparencies to disappear in projection.

The Mira-Cote solution, of almost the same refractive index as that of the film surface, fills in the scratches. Deep digs which have exposed one or more of the color layers, however, will still be visible.

After dipping, the cardboard mount becomes rigid and durable. Fraying, warping, tearing, bending are cut down. Mounts go smoothly through the projector with the film kept flat and in focus. Mira-Cote minimizes a tendency for the slide to buckle or "pop" from the heat of the lamp.

Always some precautions

There are some precautions to take. Transparencies must be clean before dipping. Once Mira-Cote is on, there's no way to get it off without damaging your picture. Any retouching needed should be done before coating.

Slides should dry in a dust-free spot. To help get rid of dust you can moisten walls, floor, and ceiling and avoid walking near the drying slides. Be sure you don't choose a spot where drafts will blow in new dust.

Mounts, too, must be extremely clean or lint and dirt from them will muddy the solution and, in turn, your slides. You'll notice globules of solution collecting on the lower edge of the picture frame as the slide dries. Don't worry—they won't show on the screen.

A last word of caution—Mira-Cote is quite inflammable and must be kept from open flame. Heat from the projection lamp, however, does not present any danger.

For more information see your photo dealer or write Foralco Enterprises, 307 W. 38 St., New York 18, N. Y.—THE END



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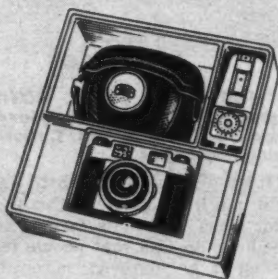
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NEW PHOTO BOOKS

(Continued from page 32)

Reflex S and Retina IIIS to this already vast storehouse of Retiniana. As usual Croy covers all aspects of holding, loading, focusing, unloading every Retina since the line began, with simple easy-to-understand pictures. And as usual, he slips up only on films, developers, etc., where the American and British markets differ markedly in what's available.

There's little doubt, however, that this volume belongs definitely in the hands of every serious Retina owner, not so much as a source of inspiration but as a reference manual on what makes a Retina tick, why it ticks and how it can be made to tick in a more efficient manner.—H.K.

WE ARE SIX, The story of a family, by Clara and Morey Appell and Suzanne Szasz. 61 pages, profusely illustrated. Golden Press, New York. \$2.95

In an age of frankness about such matters as conception, gestation and birth, too many children are still handed down Victorian platitudes. In spite of all the babies that continue to arrive in baskets on doorsteps in Winnetka, in spite of the torturous duties of storks, we are fortunate to have here a picture book, for children, that deals candidly with the arrival of a baby.

The characters are a mother, father, four children (three extant; the fourth, *en route*, in the beginning of the book). The plot: The anticipation, preparation and arrival of the new infant. The story is told in pictures and simple text. Both writers and photographer have shown a good deal of insight into the often harried activities of family life, its warmth, its love, even its cross moments.

As a group of pictures, these are not Miss Szasz' best. However, the combination of pictures and text accomplishes a purpose—which is certainly a step in the direction of information.—DOROTHY JACKSON

TITLING YOUR HOME MOVIES, by James W. Moore. 96 pages. Many photographs and illustrations. Camera Craft Publishing Co. \$1.95

It's really a shame that the one thing that can lift a movie out of the snapshot class—titles—is largely ignored. We have an idea that people fear that titling is an involved, messy type of business. Moore proves quite conclusively that it isn't. He begins by explaining the four types of titles he will deal with, and progresses to titling without a titler, making a simple titling unit, constructing slightly more ambitious units, lettering and decorations, lighting and exposure, double exposed titles, tricks and color titles. Quite a bit of ground to cover in 96 pages, but Moore succeeds fairly well.

(Continued on page 42)

the choice of those who take pride in their slides



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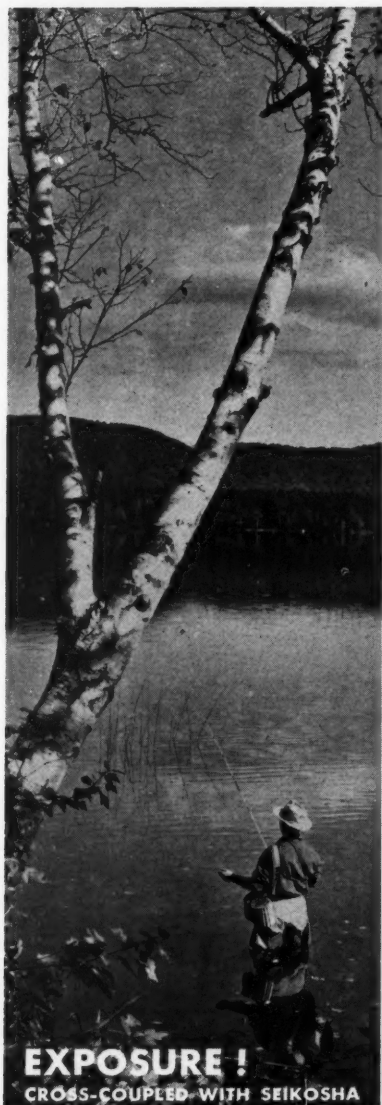
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NEW PHOTO BOOKS

(Continued from page 40)

In the chapter on double exposed titles, Moore plays it safe in saying that magazine film cannot be backwound for exposing titles on live film. Not really so. However, film manufacturers do warn that it's a questionable practice.

Also, Moore omits the possibility of having superimposed titles made by a titling house—something that many serious amateurs do have done.

But the book serves an invaluable purpose in getting the amateur on the road toward making titles by removing the mystery and complications that have somehow surrounded this rather important piece of movie business.

—M. A. M.

THE FEATURE WRITER'S PASSPORT TO THE TRAVEL MARKET, by Martin Gross. 43 pages. Martin Gross, New York. \$1

Photographers with itchy feet and a desire to make them pay off should be interested in *The Feature Writer's Passport to the Travel Market*. Composed almost entirely of lists, it includes travel magazines, their text and photo requirements, newspaper travel supplements, plus sources of travel information such as government organizations, foreign information offices, airlines and state travel bureaus.

—MARJORIE THOMPSON

GLAMOUR IN YOUR LENS, by James Macgregor, 157 pages, profusely illustrated. Focal Press Ltd. and Amphoto, New York. \$1.95

This book is aimed at the amateur who wants to take glamour photographs and doesn't know exactly where or how to begin. The author assumes that the would-be glamour photographers cannot afford expensive professional models and the opening chapters deal with how to contact pretty girls, how to put them at ease in the first shooting session, and how to make the photographic most of one's subject. Other practical considerations covered include camera size, posing, lighting indoors and out, likely markets for glamour pictures.

Since the book is written and published in England, some of the terms and some of the problems are particularly British, notably, in the latter case, what to do when the weather is dreary. Although American readers may not encounter this problem quite as often, they'll find much helpful material on such subjects as how to evoke a beach atmosphere in studio sessions.—B. C. B.

THE KODAK CAMERA GUIDE, by the editors of the Eastman Kodak Company. Many illustrations, 224 pages. Pocket Books, Inc. 50¢

"Curiouser and curiouser," remarked Alice as she surveyed the topsy-turvy world of Wonderland. It wasn't that
(Continued on page 44)

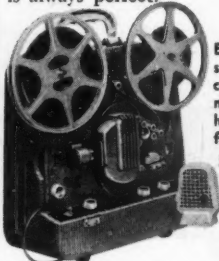


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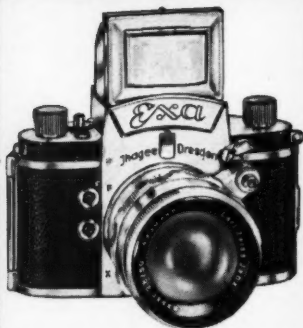
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NEW PHOTO BOOKS

(Continued from page 42)

everything was downright wrong, it was simply unusual. That about sums up this book which could have given a whale of a lot of information for a small price. Instead it is Alice in Cameraland. The ground covered is immense: there are chapters on snapshot basics, outdoor snapshot techniques and subject matter, indoor snapshot techniques and subject matter, lenses, shutters, films and exposure meters, different kinds of cameras and what they do, using your snapshots, ordering prints and enlargements, care of cameras and films plus a glossary of photographic terms.

Since we're dealing with Alice, let's take a page from *Through the Looking Glass* and start backwards—with the glossary. Here's the definition of a shutter: "a mechanical device, part of any complete camera, which covers the lens except during exposure." See what I mean? It's true, but explained backwards. You need look no further than the *PHOTO-LAB-INDEX* for a right-way-round explanation: "a mechanical device which regulates the time that light is allowed to act on the photographic film."

There are also some definitions in the Kodak book that are in error. Infinity is not "in a photographic sense, any distance beyond 50 feet." Any owner of a long focal length or tele lens who has tried to shoot pictures at 50 to 60 ft. knows that you can't set the focusing scale to infinity and get good shots. Infinity is much further.

The book itself is written in a simple, easy to follow style. The drawn illustrations are excellent, hilarious and to the point, although the photographic illustrations are in many places rather pedestrian.

Sprinkled throughout the text, however, are some suggestions that may make one wonder. On page 105 you are told to shoot landmarks without including relatives in the picture. "To put it bluntly," warn the authors, "Martha will still be with you when you get back home, but other than photographically, you can't bring Grant's tomb along without incurring the hostility of the New York City Police Department." Very amusingly put, but why take a picture of Grant's tomb at all? Without Martha going towards it or coming from it, you might just as well go buy a color postcard—which would be cheaper than taking a picture and would have the full approval of the police department.

"For the greatest mileage from your color film investment," continues the text, "discipline yourself to shoot scenery as scenery. . . ." What, with no people in the foreground to add dimension, color or life to the picture?

One last technical point, on page 201 you are told that "if the illumination is so dim that the meter needle moves

(Continued on page 124)

Not for
just average
pictures



If average results will do
—MASTER III
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The Master III is built for those with a strong dislike for mediocre pictures. True, there are lots of other devices available for those content with just ordinary pictures—devices offering every gimmick from thimble size to automation. They all give average exposure settings, but unfortunately, only average results. But if you're critical about your pictures—expect a meter to assure the precise results you want under every light condition—only the hand-held Master III will satisfy. For only the Master gives all these essential features:

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Today's most advanced automatic slide projector

This remarkable new projector offers more automatic features than all other slide projectors combined.

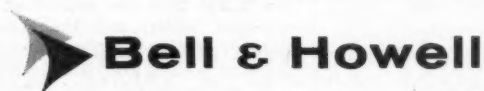
The built-in automatic timer changes slides for you at intervals of 5 to 60 seconds, forward or reverse. The new Point-a-Ray remote control operates *four* ways from anywhere in the room to let you (1) advance slides, (2) override the timer to *hold* any slide, (3) reverse the cycle for a second look and (4) point out details with a dot of light!

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New Micro-Mount locks slides in focus. Unique construction completely prevents “popping.” Takes all 2x2 cardboard mounted transparencies.



Complete access for instant editing! Open top door for 2-second (fingertip) removal or replacement of slide in aperture. Screen each slide as you load!

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LETTERS

(Continued from page 24)

of Art are trying to make it a permanent institution.

Can not the exhibit be improved through the years? I also disagree with the mechanics of the selection of pictures and the selection of the jury members, but it is my feeling that if those connected with the project are open to suggestion and constructive criticism and apply the same, the project should be continued.

Such events as the "Family of Man" and "In and Out of Focus" are too few and too far between. If the project can be made to match its lofty goals, it is worth continuing and working on.

In your editorial, you seem to take the stand that the exhibition was a one-shot affair, and that the small number of photographs submitted and selected was a grievous mistake.

It seems to me that if the affair is to become an annual event, the small number of pictures selected for exhibit is a much desired thing. The number submitted could be increased, but by keeping the number of selections low, it would seem that the quality would be raised immeasurably. Those deserving recognition are bound to be included in a period of years.

I would also like to see a yearly publication including the selections—something similar to the "Family of Man" publication. It would be something of value to us in the area not generally touched by these exhibitions. Kewanee, Ill.

Jack Kenward
(City Editor—

The Star Courier & Photographer)

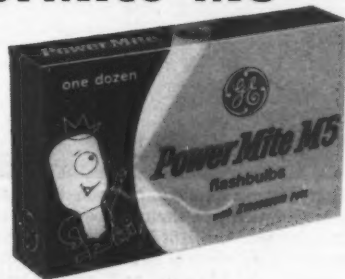


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Special note for focal plane camera owners: Mike's Leica M3 and many other late model 35mm focal plane cameras synch perfectly with PowerMite M5's.



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PICTURES in a MINUTE

by JOHN WOLBARST

If you're using Polaroid's new 3000 speed film you must lightproof your camera. Here's how.

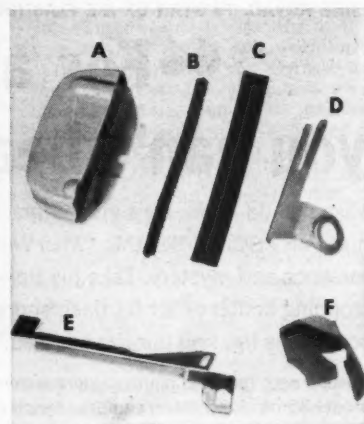


The sensational new 3000 speed Polaroid Land films, Types 47 and 37, are so light sensitive that special precautions must be taken to prevent their being fogged and light-

struck while being carried in the camera in daylight (this does not apply to Model 110 and 110A Pathfinders, which are sufficiently light-tight).

Check the serial number on the back of the little folding foot under the front of the camera. Cameras with an "L" before the number have been factory lightproofed. All other models must be fitted with light seals.

The seals are supplied free with the Polaroid Wink-light and Photoelectric Shutter #440 designed for use with the 3000 speed film. They're easy to install, as shown. Also supplied free with the seals is the 4-S Light Reducer filter (not shown). Polaroid Corp. recommends that this be kept over the lens whenever the camera (loaded with 3000 speed film) is carried in bright light, and particularly when extending or collapsing the bellows. It acts as an additional light seal around the lens area.



Light seals A, B, C, D are for Model 80, 80A cameras. Use E, F for all other models except 110, 110A. Seals are not needed on cameras which have an "L" before the serial number.

(Continued on page 54)

Announcing the Magnificent New

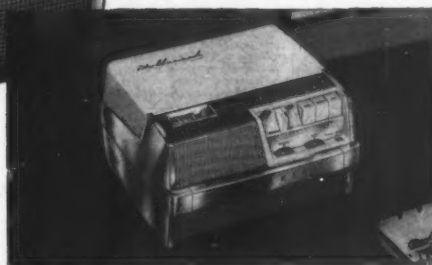
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STEREOPHONIC HI-FIDELITY TAPE RECORDER

WITH BUILT-IN PRE-AMPLIFIER

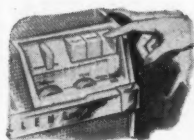


The thrilling presence
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ULTRA LIGHTWEIGHT

Measures only 6½" x 10¼" x 11¾"; weighs scant 20 lbs. Distinguished design harmonizes with every decor.

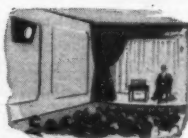


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Simplified key-board controls. Handy, strikingly beautiful operating panel provides the utmost in operating ease.

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10 watts push-pull audio output—four times greater than larger, less portable recorders. Ideal for auditorium use.



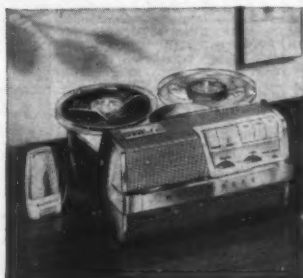
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Now you may enjoy the realism of three-dimensional sound in a truly portable stereophonic tape recorder! Two separate *in-line* sound channels bring the living presence of a full orchestra into your home. The upper channel permits you to record and play back monaurally. The lower channel, in line with the upper, plugs in directly to the Phono input of your radio, high fidelity system or your television. No auxiliary pre-amp is necessary as the pre-amp is built right into this WOLLENSAK Tape Recorder. Dual speeds, two-level recording indicator, keyboard controls, index counter, high speed rewind lever, etc. MODEL T-1515, complete with microphone, 2 reels (one with tape), cords, \$229.50

GUARANTEED SPECIFICATIONS Frequency Response—Upper Channel: 40-15,000 cps. \pm 3db. at 7½ ips.; 40-8,000 cps. \pm 3db. at 3½ ips.; Lower Channel: 40-15,000 cps. \pm 3db. at 7½ ips. (NARTB Standard Equalization). Wow and flutter less than 0.3%; Signal to noise ratio greater than 50 db.; Signal from lower channel pre-amp output 0.5 — 1.5 volts; Crosstalk — 50 db.



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Only 6½" x 10¼" x 11¾"; weighs 20 lbs. 10 watts push-pull output is four times greater than ordinary recorders.

"Balanced-Tone" high-fidelity; key-board control. Accepts 7" reels; tape speeds of 3.75 and 7.5 ips.; index counter, etc. Complete with microphone, 2 reels, tape and cords, \$199.50

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With extreme closeup lenses, you can get as close as 8" with a Plus 4, 7" with a Plus 5, 5 1/2" with a Plus 6, 3 1/2" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment.

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To fit filter-holders	Plus 1 from 38" to 20"	Plus 2 from 28" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 8"	Plus 5 from 7" to 5 1/2"	Plus 6 from 5 1/2" to 3 1/2"	Plus 10 from 3 1/2" to 1 1/2"
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SER. IV	\$1.15	\$1.54	\$1.15	\$1.54	\$1.15	\$1.54	\$1.15
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ULTRA MINIATURE

by **JOSEPH D. COOPER**

Small size makes ultraminiatures ideal for unobtrusive shooting. Here are some candid techniques.



The ultra-miniature candid cameraman should perfect techniques for catching his quarry off-guard. Some of his methods may be those of the sleight-of-hand artist or illusionist. But mostly

it's a matter of thorough preparation and knowledge of his equipment.

The first rule is to have the camera controls—shutter, diaphragm and distance scale—set properly beforehand. To do so you make your exposure estimates, with or without a meter, as unobtrusively as possible. Since you cannot take exposure meter readings off the subject itself at a close distance, you can take the readings off an object of approximately the same tone in the same light. You can also approximate facial tones by taking a reading from palm of your hand held up in light similar to that falling on the subject.

The cocking of the shutter may be heard by the subject unless there is sufficient background noise to drown it out. To play safe, cock the shutter with the camera held in back of you so that it is not seen by the subject.

Avoid carrying or adjusting the camera within view of the subject, for this may draw his attention to it. This is particularly difficult when taking light readings with cameras that have built-in meters and when adjusting the distance settings on cameras that are not of the fixed-focus type. If the distance setting must be estimated and set by turning a dial, do so away from the subject or with your back turned to him. If your camera has a built-in rangefinder or uses reflex focusing, turn to an object about the same distance from you as the subject. When you have focused on it and are ready to take the picture, turn toward your subject, pausing momentarily for the picture, and then continuing your action away from him.

Learn to anticipate the action or behavior of the subject. If you know beforehand that you will be taking pic-

tures in a given area, take the opportunity to study the lighting conditions, probable direction of light and shadows, and best shooting positions and angles. For moving subjects, choose a position in which you can wait for the action to come to you.

To avoid attention, as already mentioned, keep the camera out of view except when it is actually being used to take the picture. Practice taking pictures with the camera held by your side at arm's length, so that you do not need to raise it to the revealing position at the eye.

A favorite technique of the illusionist is to divert attention. To do this, you cause some other action or center of interest to draw the attention of your subject. If you cannot do it by yourself—and each situation requires its own approach—you can get an accomplice to do the job.

Concealing the camera

Of course, there are tricks such as concealing the camera in a handkerchief with a hole in it, in a package of cigarettes or in some other commonplace object which will not in itself draw attention. In fact, from time to time some new version of a trick camera comes on the market built in the shape of a cigarette lighter, a wristwatch, or even a ring. You don't have to go to these extremes, however, if you have a Minox, for you can use either a waist-level reflex viewer or an eye-level right-angle viewer, both of which fit on the end of the camera. These are available for all models of the Minox. The waist-level viewer can actually be held at full arm's length, practically down to your knee. If you have pre-set the distance scale, all you need see is the tiny image. Unless your subject knows the camera and recognizes it, he is not likely to notice what you're doing. A black model of the camera will aid in the deception.

The eye-level viewer must be held close to the eye. Since you are not facing the subject but are at right angles to him, he is not likely to be suspicious. In fact, most of the camera can be covered by your hand. The deception can be carried further with the use of a concealing handkerchief.

While a single ultra-candid picture may be of interest, try taking a series in order to have a full picture-story. Here again, familiarity with the situation will help.—THE END

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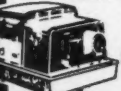
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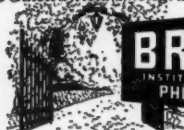
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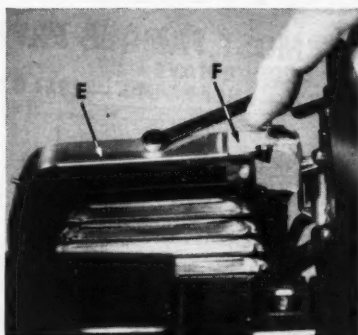
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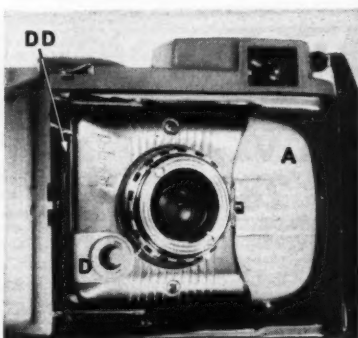
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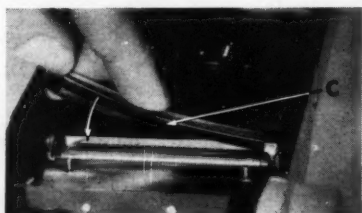
(Continued from page 48)



Self-sticking metal strip (E) secures rubber seal (F) around shutter release and cable release opening.



Remove cap (A) only to adjust exposure control. Slot in D must fit around shutter actuator arm (DD).

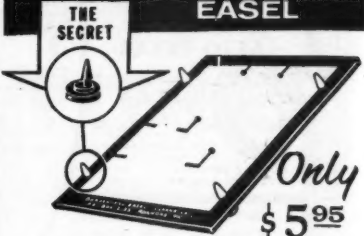


Slotted plastic (C) covers bright metal strip in Highlander's outer back. Chenille-covered wire (B) fits groove in inner back. Seat it firmly in place.



My experience has been that the seals are quite effective. However, even after they have been installed, it is important to keep the tab slot shielded from bright light when pulling the tab to advance the film.—THE END

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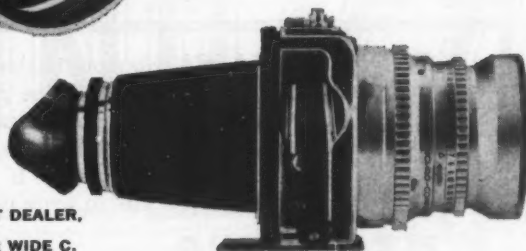
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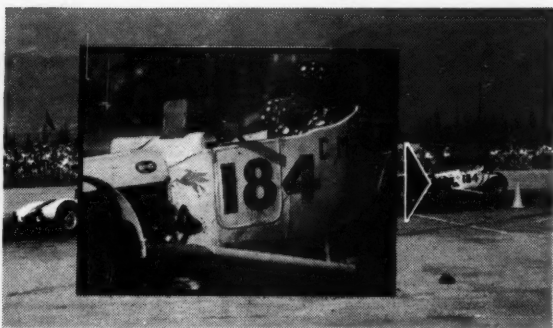


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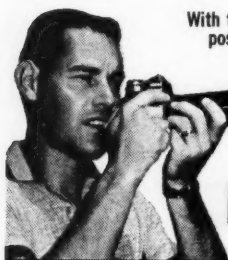
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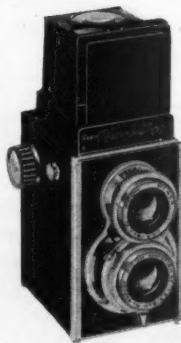
Royal 19-E Has Built-In Meter



The Royal 19-E 35mm camera is equipped with a 7-element f/1.9 lens and built-in exposure meter. Other features include: nine shutter speeds from 1 to 1/500 sec., built-

in self timer, MXV flash synchronization, and bright frame finder. The camera also has a single-stroke lever film wind, rapid rewind crank, built-in depth of field scale, double exposure prevention, and hinged back. Write: CAMERA SPECIALTY CO., INC. 705 BRONX RIVER RD., BRONXVILLE, N. Y.

Super Ricohflex is 3 Cameras



The Super Ricohflex has been redesigned and now has an interchangeable back which permits the use of 35mm and 127 in addition to 120 film. There are two film counter windows on the back of the camera, one for 120 film and the other for 127. The 35mm back has its own built-in frame counter. The camera has matched 80mm f/3.5 taking and viewing lenses and shutter speeds

of 1/10 to 1/200 sec., and B. The Super Ricohflex with case and flashgun sells for \$29.95; 35mm accessory back is \$9.95; 127 back, \$4.95. If you have the previous Super Ricohflex which only accepted the 35mm back, you may purchase an accessory for \$2.95 which permits you to use the new 127 adapter. Write:

RIKEN OPTICAL INDUSTRIES
521 FIFTH AVE., NEW YORK, N. Y.

Metal Case for Rollei 4 x 4

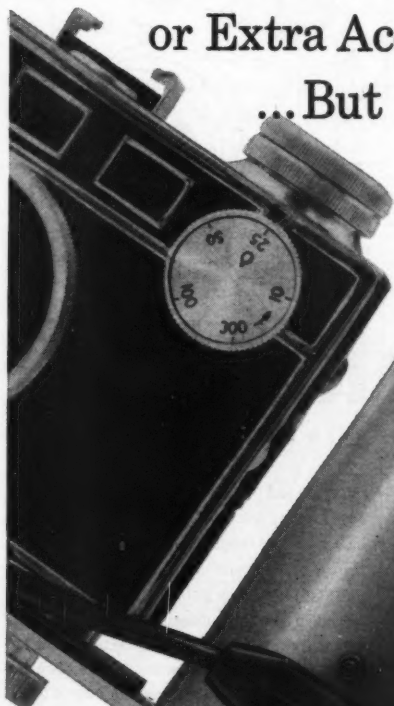


A metal ever-ready case for the Rollei 4 x 4 looks like a scaled down version of the case used for the Rollei 2 1/4 x 2 1/4 cameras—and works in the same way. Open the case and the two hinged sections drop to hang out of the way, suspended from the bottom of the camera by a second hinge arrangement. Spring-loaded holding clips keep the case shut when the camera is not in use. The camera itself fastens to the case by a

(Continued on page 58)

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NEW PRODUCTS

(Continued from page 56)

pivoting, self-locking bracket. Price for the 4 x 4 metal ever-ready case is \$29.95. Write:

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10 W. 46 ST., NEW YORK 36, N. Y.

Argus Coupled Exposure Meter



The Argus CM2 photoelectric exposure meter couples directly to the shutter speed dial of the Argus Rapid-Wind C44 and C4 cameras. Simply set the desired shutter speed on the meter and the shutter speed is automatically set on the camera. Then aim the camera at the subject, read the correct lens opening from the meter and set the f-number. The Argus coupled exposure meter sells for \$19.95. A leather case to hold the Rapid-Wind C44 or C4 cameras with meter attached is priced at \$14.50. Case for the meter alone is \$2.95. Write:

SYLVANIA ELECTRIC PRODUCTS INC.
730 THIRD AVE., NEW YORK 17, N. Y.

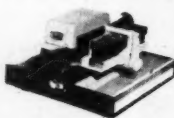
Alpex 8 Has D Mount, f/1.8 Lens



The Alpex 8 8mm movie camera is a low-priced unit featuring an f/1.8 normal lens with interchangeable D mount. Its viewfinder has markings for the field of view of normal, wide-angle, and telephoto lenses. Other features include: 12, 16, 24, and 32 fps speeds; 7 ft. film run on one wind, single frame, hinged door, spool loading, exposure guide, and footage counter. Price of the Alpex is \$39.95. Write:

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35mm Slide Projector with Editor



The Bell & Howell Headliner 710 is a 500-watt semi-automatic 2 x 2 slide projector with a built-in editor. It has a Trionar 4-in. f/3.5 projection lens and a blower cooling system. An illuminated 2 x 2-in. editing panel at the back of the projector housing allows you to preview slides before loading them into trays for projection. The panel may be used while slides are projected in order to show one tray and at the same time choose slides for the next group.

Other features are: 10 1/2 x 11 1/2-in. screen built into carrying case cover and Bell & Howell Micro-Fit slide tray. Price of the Bell & Howell Headliner 710 semi-automatic slide projector with editing panel is \$69.95. Write:

BELL & HOWELL
7100 MCCORMICK RD., CHICAGO 45, ILL.

Portable Viewer for 8mm Movies



The Previewer-8, made by Hudson Photographic Industries, is a 12-oz. portable motion picture viewer that accepts a standard 8mm 50-ft. roll of color or black-and-white film. (Continued on page 60)

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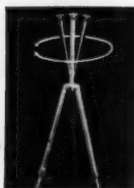


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NEW PRODUCTS

(Continued from page 58)

To use the viewer, you press a button which switches on the light source operated by two penlight batteries and turn the handle to move the film forward. By turning the handle in the opposite direction, the film rewinds four times as fast as the forward motion. The image, which is 400X the size of the frame, can be viewed without removing eye glasses. The two sections which snap together and make up the shell of the viewer are made of styrene plastic while all movable parts are nylon. Price of the Previewer-8 is \$12.95. Write: HUDSON PHOTOGRAPHIC INDUSTRIES, INC. CROTON-ON-HUDSON, N. Y.

Sekonic L-38 Exposure Meter

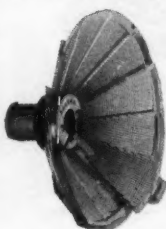


The Sekonic L-38 exposure meter is designed for reflected light measurement. The main cell is used in bright light. A hinged baffle over the window permits light to enter through a slit. In dull light, the baffle is opened. By pressing a button, the second, or booster, photoelectric cell is flipped into a position at right angles to meter, and is used when a reading cannot be obtained otherwise. Using both cells increases the meter's normal sensitivity at least 4X, according to the manufacturer.

Calibrations on the meter are for exposure indexes from 6 to 12,000, DIN 9 to 42. Shutter speeds range from 1/1000 to 8 sec. and lens stops from f/1 to f/32. In addition, the dial provides LVS readings and frames per second for movie cameras.

Price of the Sekonic L-38 exposure meter is \$11.95. Write: SCOPUS/BROCKWAY, INC. 404 FOURTH AVE, NEW YORK 16, N. Y.

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The Accura EM 3 1/2-in. folding fan reflector and adapter for M-type flash bulbs is designed to fit any flash gun that accepts No. 5 bulbs. The reflector is designed for M2, M5, and M25 bulbs, and fits right into the socket of your gun. The reflector is the right size for achieving efficient light output from the new tiny flash bulbs. It can be folded for storage when not in use and has a built-in ejector. Price of the Accura fold-fan unit is \$1.95. Write:

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Rollei Combined Lens Hood-Meter

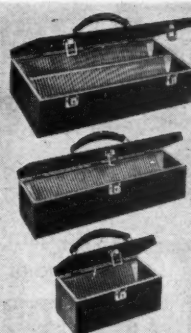


Any 2 1/4 x 2 1/4 or 4 x 4 Rolleiflex camera with bayonet mount Size 1 accepts the new combination Rollei-lux lens hood and exposure meter. The hood snaps into the regular bayonet mount on the taking lens and the meter swings out to read the same angle of light acceptance as the lens. Readings are in

(Continued on page 62)

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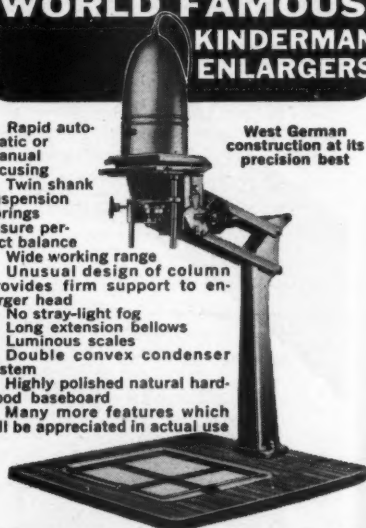
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Marshall's Photo Oil Colors also come in tubes. They are the standby of the professional colorist and are also easy to use by the amateur. Remarkably beautiful results are obtained. There are complete sets for every purse from \$1.65 to \$14.95.

To color glossy or Polaroid prints — spray with Marshall's Pre-Color Spray — then color as usual.



At photo stores everywhere or write to:

JOHN G. MARSHALL MFG. CO., INC.
Dept. M-11, 167 North 9th Street, Brooklyn 11, N.Y.

Please send me **FREE** Coloring Brochure.

- ☐ Gift offer—4 Color Pen Set **\$1.00**
- ☐ 1 box of Photo-Oil Color Pencils at **\$4.98**
- ☐ 1 Hobby Set of Photo Oil Colors at **\$5.95**
- ☐ 1 6-oz. can of Pre-Color Spray at **\$1.50**
- ☐ "Photo-Oil Coloring for Fun or Profit" (a professional book)— **\$3.95**

NAME _____

ADDRESS _____

NEW PRODUCTS

(Continued from page 60)

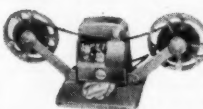
both LVS and regular f-number and shutter speed combinations. A spring loaded diffuser pops into place for incident light readings. When not in use the meter folds into the lens hood and both can be stored in a leather carrying case. The meter may be used without removing it from the case. Price of the Rolleilux is \$29.95. Write: **BURLEIGH BROOKS, INC.**
10 W. 46 ST., NEW YORK 36, N. Y.

Rollei Pistol Grip



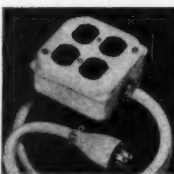
The Rollei pistol grip fits all Rollei-flex cameras with retaining groove on the edge of the tripod socket and attaches to the camera by means of a self-locking device. The grip has a built-in cable release that makes it possible to operate the camera with the right hand only. Pressure on the grip trigger releases the shutter. There's also a thread for attaching a flashgun. Price of the Rollei Pistol grip is \$14.95. Write: **BURLEIGH BROOKS, INC.**
10 W. 46 ST., NEW YORK 36, N. Y.

Editor with Tape Splicer



The Baia Challenger Editor for 8 or 16mm movie film has a built-in splicer that uses all splicing tapes. No threading is needed since the Challenger has "slip-in" loading, and focusing is automatic. Other features are: 2½ x 3¼ viewing screen, single sprocket drive, and fold-away rewinds. Price of the Baia Challenger Editor with tape (or cement splicer) is \$34.95. Write: **BAIA MOTION PICTURE ENGINEERING, INC.**
9353 LEE RD., JACKSON, MICH.

4-Way Electrical Outlet Box



The C & E 4-Way electrical outlet box makes it possible to use as many as four photo lamps with only one cord going to the wall outlet. The unit comes with No. 14 cable in 25 or 50-ft. lengths and may be had with any of six different types of outlet receptacles. The box is metal and has a coating of yellow, chemical-resistant neoprene rubber. The cost of the C & E 4-Way electrical outlet box ranges from \$11.90 to \$35, depending on the length of cable and type of outlet receptacles. Write: **ERICSON MANUFACTURING CO.**
1660 HAYDEN AVE., CLEVELAND 12, OHIO

Inexpensive Heating Unit

If you've had to use prolonged developing times when making prints because the developer was too cold, you can warm it up with the Thermo-Trol Heater. If solutions are kept at a constant temperature, processing time can be kept constant. Eldorado Products Company, Inc. (makers of Thermo-Trol) tell us that their compact device (8 x 1 in.) once set, will maintain the

(Continued on page 64)

A Real Champion From Head to Foot!



Hollywood SENIOR EXTENDO TRIPOD

Your photo dealer will be glad to show you why the Hollywood Senior Extendo Tripod, from the Klutch-Kontrol pan-tilt head to the retractable mud spike, has no equal anywhere...guaranteed to give a lifetime of dependable service!

A Masterpiece of Utility and Appearance.

\$38.95
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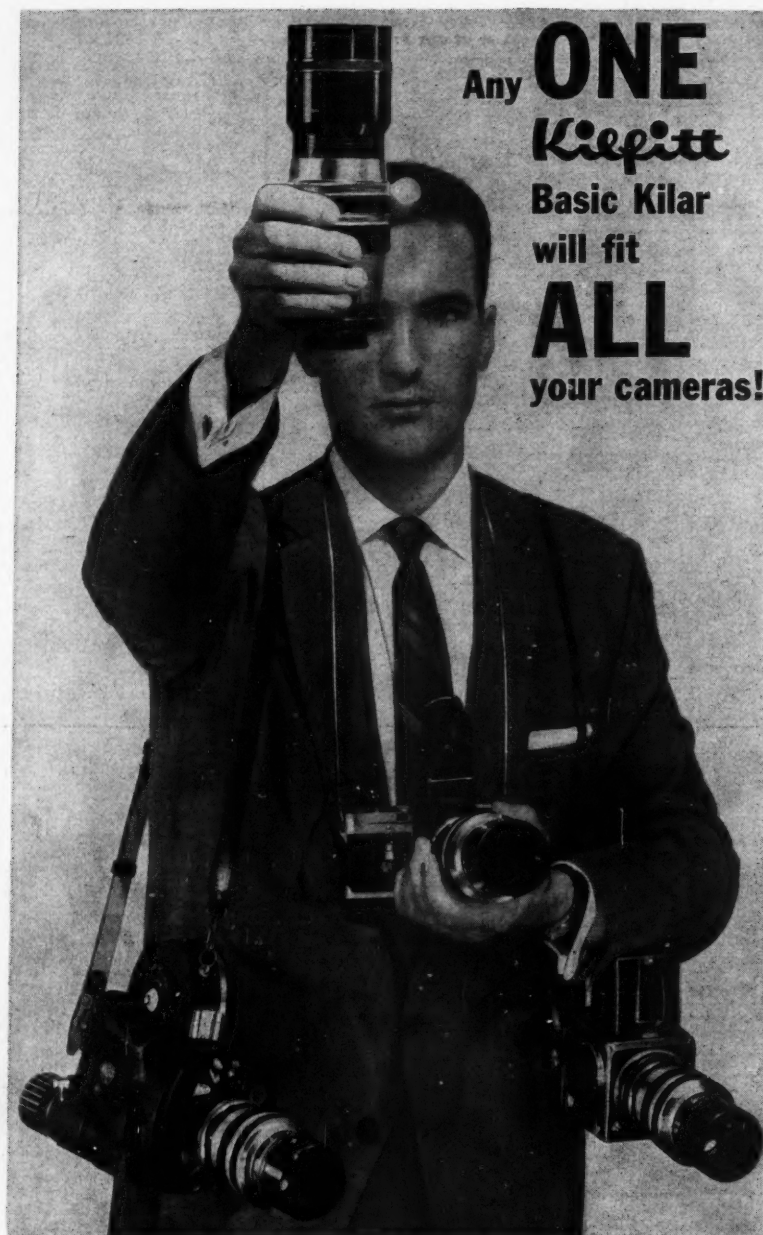
Hollywood JUNIOR STANDARD TRIPOD

Graceful beauty, light weight, and full scale dimensions make this tripod the most popular in its class.

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150-mm., 1/3.5 Basic Tele-Kilar (preset).....164.50
300-mm., 1/3.5 Basic Tele-Kilar (preset).....197.50
400-mm., 1/3.5 Basic Fern-Kilar (preset).....249.50

Kilars are the overwhelming favorites of press, movie and commercial photographers not only for their versatility and economy, but also because they are lightweight, highly color corrected and unsurpassed for critical sharpness. Basic Kilars come with screw-in lens shade and an actual test plate photographed with the lens you buy. Only Kilfitt offers you this indisputable assurance of finest quality.

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90-mm., 1/2.8 Basic Makro-Kilar (preset).... 199.50

Kilfitt products are made in West Germany

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and sold in U.S.A. by all leading dealers

More information about Kilfitt Basic Kilars will be sent on request. Handsome, 2-color booklet on Kilfitt Basic Kilars, Makro-Kilars, Reflex Housings, Extension Tubes and Bellows, and other accessories will be sent if 10¢ is enclosed to cover cost of mailing.



KLING PHOTO CORPORATION 257 Fourth Ave., New York 10, N.Y.
7303 Melrose Ave., Hollywood 48, Calif.

NEW PRODUCTS

(Continued from page 62)

solution's temperature within one degree Fahrenheit. The Thermo-Trol clips to the side of the tray, taking up little space. Price of the unit is \$16.95. Write: ELDERADO PRODUCTS COMPANY, INC. 1235 MAIN AVE., CLIFTON, N. J.

120, 620 Plus-X Pan for Pros

Kodak Plus-X Pan Professional Film is now available in 120 and 620 sizes. The film was introduced last year in the 35mm size (see MODERN, April 1959, p.30). According to Eastman Kodak, Plus-X Pan has speeds of ASA 80 daylight and 64 tungsten, although the film can be exposed at two times these indexes for best results in many instances. Kodak Plus-X Pan Professional Film is sold only in packages of 25 rolls with each roll wrapped in hermetically heat-sealed foil. Price is \$15 a package.

Write:

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Flexible Control Barlights



The Mobilite series of four-light barlights offers lamp direction control and a sponge rubber camera mounting base. The Mobilite Model No. 400 also features a dual switch for control of outer and inner lamps. The Model

No. 500 has a push button control panel for two and four-light control, dim setting, and exposure guide. The Mobilite Super Deluxe also has a directional control panel in addition to push button control and exposure guide. Prices are: Model No. 400, \$9.95; Model No. 500, \$11.95; and the Super Deluxe, \$12.95.

Write:

FLEX ELECTRIC PRODUCTS, INC.
145 SKILLMAN ST., BROOKLYN 5, N. Y.

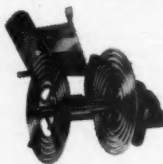
Through-lens Focusing Zoom Lens

The Bell & Howell Angenieux zoom lens for 16mm movie cameras provides through-the-lens focusing and viewing with its own reflex finder. Most zoom lenses, even those with through-the-lens viewing, have only manual focusing. The C-mount lens has a 17 to 68mm range and a ring that opens and closes the rear of the finder prevents stray light from entering when the finder is not being used for viewing. The lens measures only $4\frac{1}{4}$ in. in length, and is priced at \$579.95. Write:

BELL & HOWELL

7100 MCCORMICK RD., CHICAGO 3, ILL.

Self-loading Developing Reel



You can load film on the Kindermann stainless steel developing reels easily—without getting fingerprints or kinks on the film. Attach the Kindermann Self-loader to the reel. Once in the

darkroom, insert film into a guide on the loader. Then turn a small handle to wind the film on the reel. All parts are non-corrosive stainless steel (except the plastic loader handle). Individual reels and loaders sell for \$4.95 each. If you buy a combination reel and loader, the price is \$8.95. Reels and loaders are available in 35mm, 120/620, and 127 sizes. Write:

VOSS PHOTO CORP.

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romatic Reflex, F3.5 Coated Lenses	13
is Reflex, F3.5 Zeiss Tessar Lenses	12
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Halvard III, F3.5 Coated Xenar Lenses	12
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Model K-800. 500-Watt Lamp, with Case.....	124.50	84.95
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65

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it
here



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got it!

Adox film automatically improves negative quality—and sharpness of your lens

Any professional will tell you—your finished print can be no better than your negative. And you automatically improve your negative's quality and lens sharpness by using the highest possible resolution film. With Adox KB-14 film (inherent resolution 150 lines per mm) your lens attains maximum resolution.

"No grain", superior image-quality inherent in Adox

Adox has a fantastically thin film emulsion with smaller, silver halide crystals. Therefore, during exposure, there is less image distortion (irradiation)...plus a definitely superior grain quality (acutance). Graininess is almost non-existent.

Prove it to yourself with giant "grainless" enlargements

The final test of any film is its ability to record fine detail; the sharpness of its enlargements. We ask only that you put Adox to your most exacting tests. See if you too don't agree with the most critical professionals—that Adox is in a class by itself.

Adox film is available in 35 mm and 120 sizes with ASA ratings of 20, 40 and 100 at F/R franchised dealers everywhere.



Your guarantee of quality for over 25 years.

the LARGE CAMERA

by **ANDREAS FEININGER**
Staff Photographer for *Life*

Desensitize your film and develop by inspection if you're not sure that your exposure is on the button.



When developing your negatives you will usually get the best results by following the standard instructions which accompany developers. However, there are times when it is desirable to develop an individual negative by inspection. This is very difficult if you work with roll film or 35mm, but easy to do with sheet film (another argument for the large camera).

The need for developing by inspection may arise for several reasons. For instance, a shot may have been taken in extremely bright or dim light. It may, perhaps because of shutter failure, have been slightly over- or underexposed. Subject contrast may have been abnormally high or low, or you might have taken one of those once-in-a-lifetime shots which must turn out right.

Normal times won't work

Unfortunately, it is sometimes difficult to judge in advance exactly how long the negative should be developed. All the photographer knows is that the normal development time will be inadequate. In most cases this uncertainty can be eliminated if the negative is developed by inspection.

Normal times won't work

Modern panchromatic films are too sensitive to light of any color to permit a photographer to visually check the progress of the development by safelight illumination. By doing this he might disastrously fog his negatives—unless he desensitizes his film prior to development.

This desensitization is easily done by treating the exposed films in a desensitizer made by Kodak and other companies. This chemical reduces the danger of fog and permits a photographer to inspect his negative during development.

Kodak Desensitizer is available in both liquid and powder form. A bottle of liquid contains eight ounces of concentrate which must be diluted with 15

(Continued on page 128)

SAVE MONEY!

MAIL YOUR FILM TO RUSS FOR DEVELOPING

COLOR PRINTS & ENLARGEMENTS
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only **16 1/2¢** EA.
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35 mm

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ANSOCROME & EXTACHROME
20 EXP. ROLLS processed & mid.

36 exposure roll **\$2.00**

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\$3.50

developed & printed (full refund for every unprintable negative)

35mm BLACK & WHITE DEV. & PRINT **\$1.25**
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8mm KODACHROME roll and ANSCO MOVIECHROME **\$1.00**

16mm 50 foot magazine **\$1.00**

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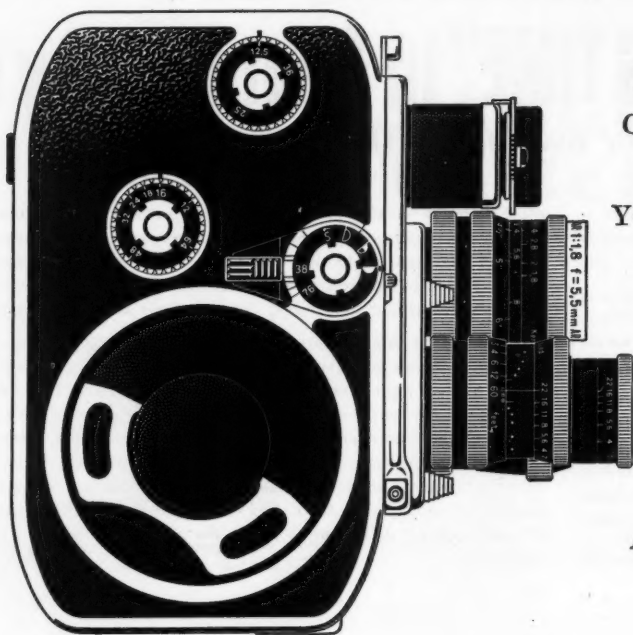
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WON'T LET
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MISTAKE
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THAN
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New 3-lens model of world's only perfect "ELECTRIC EYE" MOVIE CAMERA

With the new D-8L Compumatic you can choose instantly between normal, telephoto, or wide angle shots—and still get perfect exposures every time.

The Bolex Compumatic is the world's only electric eye movie camera that measures light *through* the lens for the exact field the lens covers. This means perfect exposures for whatever

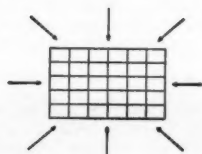
lens is in shooting position. Only the Compumatic can do it.

New effects, too. The D-8L Compumatic gives perfect exposures at all camera speeds for slow motion or speed-ups, also for all color and black and white film from 10 to 80 A.S.A. Assures perfect extreme close-ups—impossible with any other electric eye camera.

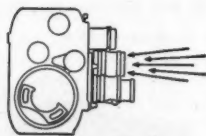
Incorporating an exclusive variable shutter for fades, the new 3-lens Compumatic is Hollywood-equipped with every extra for professional effects! 7 different speeds . . . zoom viewfinder for previewing scenes with different lenses . . . settings for single frame shots or remote control running . . . every feature you'll want for trick shots, ready any time you want to use them.

As little as \$6.00 a month! The D-8L Compumatic with three-lens turret is priced from only \$164.50 with Yvar 13mm F/1.9 f.f. lens; lenses shown are optional at extra cost. Other models featuring the Compumatic system from single lens-single speed to full Hollywood-equipped versions range from \$89.50 to \$149.50. Write now for literature and name of nearest dealer.

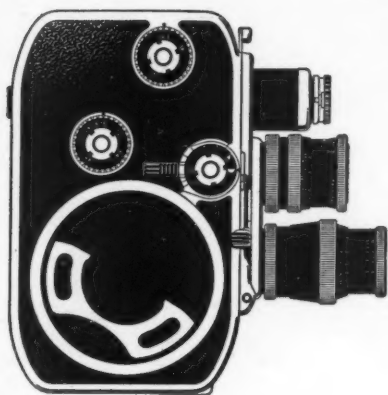
All prices include F.E.T. where applicable.



Most "eye" cameras are set for one lens. Their "eye" does not work through the lens at all. They measure only general light in front of you. Any bright off-scene light can fool them into over or underexposing your movies.

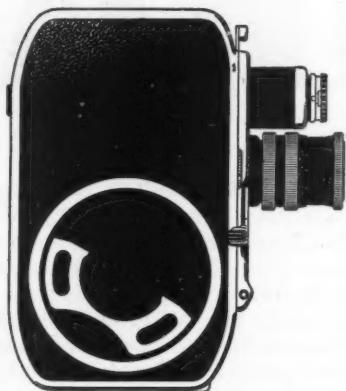


But the Compumatic measures only the light that your lens sees and your film takes. Result: absolutely perfect exposures—for any lens you use. It's easy. Just set dial for lens you are using . . . then line up two needles and shoot.



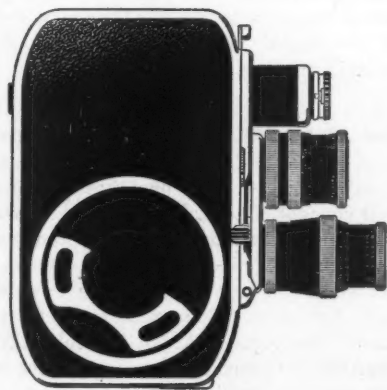
The Hollywood-Equipped B-8L Compumatic

Fabulous features—from 7 different governor-controlled speeds to variable shutter for Hollywood fades. Includes famous zoom viewfinder to preview scenes with different lenses. Perfect exposures for all speeds, all lenses, and all 8mm films from 10 to 80 A.S.A. For Hollywood effects, no other electric eye camera compares with this. From \$149.50 with Yvar 13mm F/1.9 f.f. lens. Lenses shown optional at extra cost.



The New C-8SL Compumatic

The last word in simplicity. A look through the viewfinder tells when exposure is perfect. Preset speed and prefocused lens make camera ready to use instantly, assure beautiful movies every time. (Complete D-mount lens interchangeability permits wide angle and telephoto shots for Hollywood trick effects.) With Lytar 12.5mm F/2.5 f.f. lens, only \$89.50. Lens shown optional at extra cost.



The New B-8SL Compumatic

Twin-lens turret for instant switchover from normal to telephoto close-ups or wide angle shots. All the ease and ready-to-shoot features of the C-8SL above plus second-lens convenience. Preset lens and speed for simplicity. D-mount lens interchangeability. With Lytar 13mm F/1.9 f.f. lens, only \$119.50. Lenses shown optional at extra cost.

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New "Pennies-A-Day" Pay Plan.

No need to touch your savings or strain your budget to own a Bolex Compumatic. New "Pennies-A-Day" Plan makes this miracle camera yours for as low as \$6.00 a month. Ask your dealer about it today.

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KODAK VS AGFA

Which is the better 35mm negative color film—the well-known and widely available Kodacolor, or the soon-to-be-released Agfacolor CN14 and CN17? Which brand will give the better color rendition, the bigger enlargement? Which is the sharper? How good are the black-and-white prints you can make from the color negatives? In a frank discussion MODERN pulls off its kid gloves and lets you have the plain, unvarnished truth.

IS NEGATIVE COLOR WORTHWHILE? It's the answer to every photographer's dream. Want color prints? You can get them directly from the color negative. Transparencies for projection? Make or have made all you want from the original negative. Each transparency will be of equal quality too. No more second-rate "dupes." Rather have black-and-white prints? Just use your color negative to print on regular black-and-white contact or enlarging paper. And that's not all. You need no elaborate filter system on your camera to "correct" for flash, floods of various kinds, changes in daylight. Shoot under any and all lighting conditions on a single roll of film and let the print processor make your corrections. And if you slightly over- or underexpose, this can be corrected in printing.

WHAT FILMS ARE AVAILABLE? Kodacolor (speed index 32) is, of course. You can buy it everywhere, get it processed and printed by many photofinishers or be brave and do it yourself. (More about that and its practicality later.) Among the many European film manufacturers producing negative color films, chemicals, and materials which are now readily available on the continent, only Agfa is anywhere near ready for the American market. And Agfa, maker of Agfacolor CN14 (index 20) and CN17 (index 40) is acting like the shy debutante scheduling a coming-out party. There are rumors of dates set for availability and more rumors about later dates. Agfa spokesmen say that all wheels should be well-oiled and moving by the time you read this. Don't think that the film and chemicals haven't been ready. Photofinishing is the problem. At present, one giant photofinishing plant in Philadelphia, Perfect Photo Service, is about ready to process Agfacolor materials. But one firm does not make a nationwide chain of photofinishers—which is *(Continued on page 75)*



KODACOLOR PRINT: Nine-diameter enlargement indicates deep color, rich skin tone you can expect from Kodacolor. But the graininess of the negative and printing process tend to produce unsharpness of detail even here.



AGFACOLOR PRINT: More pastel color with less brilliance characterizes Agfacolor. But the enlargements, even 11 x 14, show amazingly sharp detail (note hair, freckles, skin texture of hand when compared to Kodacolor).





KODACOLOR BLACK-AND-WHITE PRINT: Panalure paper produces correct gray tones, works only with average contrast negatives. Prints on other papers take long enlarging time, but detail on all prints is lacking.



AGFACOLOR BLACK-AND-WHITE PRINT: Color rendition on regular papers slightly off but pleasing; excellent on Panalure. Enlargements up to 30 x 40 inches show almost no grain, resemble results from fine black-and-white film.

just what's needed if you and I are to be kept quickly and expertly serviced as Agfa intends. This situation hasn't kept a number of mid-western newspapers from importing Agfacolor films and chemicals on a large scale themselves for shooting pictures to be used in daily and weekly color sections. They swear by Agfa, but they are set up to do their own color processing right at the newspaper plant.

WHICH FILM HAS THE BETTER COLOR? If you like deep, strong hues, Kodacolor prints have it. Blues have a tendency towards cyan, yellows are generally good if slightly reddish, orange and greens are fine, purple excellent. Reds are on the orange side. Whites are clean; blacks good if the prints are well made. Agfacolor prints are definitely softer, more pastel in color, yellows are excellent, blues tend towards violet, reds are excellent, whites are clean but blacks are seldom black since color saturation is not as deep as in Kodacolor. Agfacolor CN14 is definitely superior to CN17 in color rendition and grain pattern, and it's our opinion that the big future lies with CN14, not CN17. Agfacolor CN14 can render fine nuances of color tone. Comparing flesh tones in the two films is quite interesting. If properly exposed, practically all flesh tones on Kodacolor are healthy, idealized orange, and the same no matter what the complexion of the subject. Agfacolor, unless the subject is using make-up, is more true, sometimes rather brutally so. If you're of sallow complexion, or excessively ruddy, trust Agfacolor to bring it out. And the grayish or green quality present to some extent in almost everyone's skin tones will be truthfully reproduced by Agfacolor. (Note the almost transparent and bluish quality of the girl's skin plus the clearly discernible freckles in the Agfacolor print on page 72. Then compare it to the healthier Kodacolor print. The model's skin tone more nearly resembled that on the Agfacolor print.)

HOW BIG CAN COLOR PRINTS BE MADE? Ordinary 2X or 3X Kodacolor enlargements (snapshot size) are of excellent quality. But when they reach the 8 x 10 or 11 x 14 size, graininess and lack of sharpness are often quite evident. We have seen some 16 x 20 enlargements of Kodacolor negatives which were quite acceptable at normal viewing distances. But these seem to be the exception, not the rule. Agfacolor CN17 is somewhat softer than Kodacolor and will not stand great enlargement well. But CN14 enlarges with utmost clarity and lack of graininess well past 11 x 14 print size.

IS HOME COLOR PROCESSING PRACTICAL? Film developing certainly is. Kodacolor needs five solutions, employs ten steps and takes 53 minutes not including drying. Smallest chemical kit size is one pint. Agfacolor uses three solutions, eight steps, takes 63 to 69 minutes. Smallest kits make one liter, but there are one-shot 300

to 700cc ampules for single roll use. For either system, only the first developer temperature is highly critical—plus or minus $\frac{1}{2}^{\circ}\text{F}$. Despite all stories assuring you that printing color is easy as eating apple pie and can be done in the kitchen sink by a five-year-old child, it's MODERN's opinion that color printing requires time, effort, and the acquiring of experience and skill. Kodacolor prints on Ektacolor paper use 7 solutions, 12 steps, take 42 minutes. Agfacolor uses 4 solutions, 5 steps, takes 41 to 53 minutes. Kodak solutions must be stored at 40 to 55°F when not in use. Agfacolor solutions can be kept at room temperature. The real problem of color prints, however, is in the determination of exposure and proper filtration for printing. Kodacolor requires a set of either 12 acetate or 19 gelatin filters. Charts and tables printed in the Kodak Data Guide, *Printing Color Negatives*, and the calculator in the *Kodak CC Filter Data Guide* help you select the proper filter and exposure. However, an actual printing test is necessary. Ektacolor paper used for making Kodacolor prints comes in one contrast only. Agfacolor can be printed with a set of eight gelatin filters. Charts and tables help you obtain the right filters to use and the correct exposure. Since Agfacolor has no color mask, it's easier to judge the color balance of the negative visually. Here, too, a test print is necessary. Once you have the test print, you can use a set of variable density (dichroic) filters to help you determine the filter density and exposure change needed to make your final print. Agfacolor printing paper can be purchased in three different contrasts. But with either system, until you are skilled at making prints, you can expect to make quite a few test prints before you obtain a final satisfactory enlargement.

HOW ABOUT BLACK-AND-WHITE PRINTING? If you make enlargements with Kodacolor negatives on Kodak Panalure paper—a single contrast, panchromatic paper—you'll get correct color rendition in shades of gray. Although you can vary paper grade slightly by using filters or changing the dilution of the paper developer, only negatives of "normal" or "average" contrast print well on Panalure. For instance, flat negatives made on cloudy days or contrasty negatives shot on brilliant sunny days do not print well.

When you use regularly graded enlarging papers, exposure will run quite long because the built-in orange mask in the negative material holds back light transmission. The mask aids in obtaining good color rendition but doesn't help in black-and-white work. In some cases where a shadow area in the negative has an orange color to which the regular paper isn't sensitive, you can actually get an image reversal (a negative effect) in the final print.

Variable contrast papers do not work well with Kodacolor because of the film's built-in mask. Agfacolor prints correctly on Panalure but yields a slightly more contrasty print than Kodacolor. Excellent enlargements from Agfacolor negatives (*Continued on page 119*)

100MM

IDEAL LENS FOR 35MM CAMERAS?

WHILE THE VARYING TRENDS in lenses from long to short focal length (and back again) may often seem as capricious as ladies' fashions, there are cogent reasons why many 35mm photographers today find themselves leaning to what was once an odd focal length—the 100mm.

A few years ago, there existed scarcely more than the holy photographic trinity—35, 50 and 90mm. Then came the 100 or 105mm. "What the heck do we need that for?" asked photographers. But without any "hard sell" from the manufacturers, professionals began using the 100 almost as they would a normal 50 or 58mm. Why was that?

Besides the 100mm lens's advantages of short actual length, lightness, and good sharpness even at full $f/3.5$ or $f/2.5$, the focal length helps to turn even the careless photographer into a veritable lion of composition.

All 35mm camera users have now and then been guilty of standing fast when they should have moved forward, violating one of the cardinal rules of 35mm composition—"fill that picture frame." The whole 35mm area is only fractions of inches long and wide. If you don't make each bit work for you the space around the subject's edge helps produce an image which will fall apart when the negative is enlarged. With the 100mm lens, you'll often find that your favorite subjects—portraits, children, near and mid-distant subjects—fill up the frame. If anything, they over-fill it. You may need to back up a few steps to get enough subject within the finder. But you will find that distracting backgrounds now appear out of focus, isolating your main subject. The subject itself will not show the annoying apparent perspective distortion of enlarged arms, hands, feet, noses that you're accustomed to getting with a normal lens. Instead, subjects become slightly more compressed in depth, giving *(Continued on page 120)*

HERE'S THE NORMAL LENS 50MM

Unless you move in on your subject you're very apt to waste much of the frame area. A lot of unwanted background is often included too. But if you move in you'll often get distortion, particularly from faces. Note also girl in rear seems small, unimportant.



100MM TIGHTENS COMPOSITION

The slightly longer focal length helps you utilize entire frame area and eliminate extraneous background. Girl in rear is emphasized by being made larger in size in comparison to girl at front. Distortion of close objects is minimized, often completely eliminated.



BUT A 135MM GOES A BIT FAR

Besides being much heavier, longer, and more unwieldy physically, the 135mm may eliminate depth perspective too much. Both girls' heads appear approximately the same size. Often you must back up to get complete subject within frame if you're shooting close.



MM

N



TELEPHOTOS: DO YOU

CAN'T AFFORD A \$200 telephoto lens? Well, with your 35mm single-lens reflex and a few simple gadgets, at about one fourth that cost, you can get focal lengths up to 300mm and the fun of those long distance shots you've been missing.

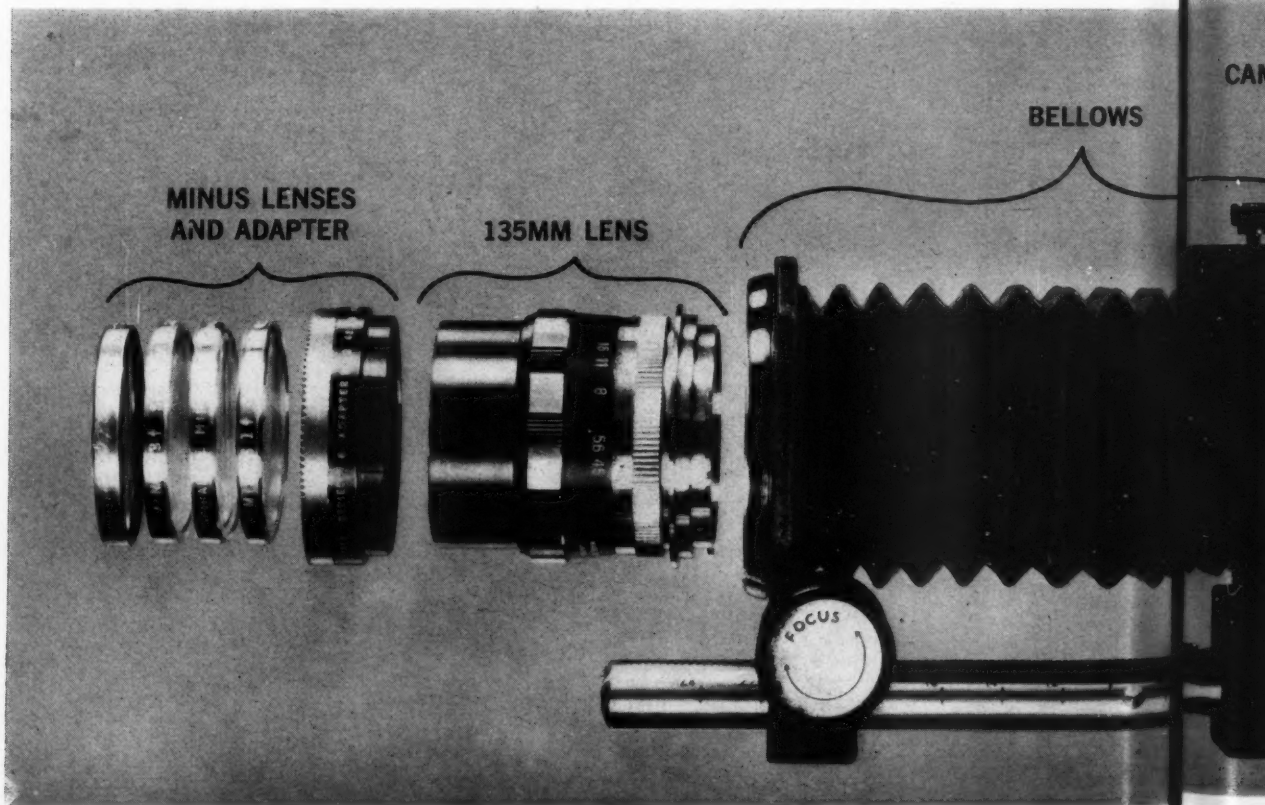
First you'll have to equip your camera with a 135mm short barrel telephoto lens and a bellows extension. This alone gives you a reasonably long and extremely versatile lens system. With it you can focus from infinity down to about one foot. But the extra dividends come with the addition of the minus supplementary lens. This little item is the size and shape of a filter, and comes in sets of three or four. Bellows are available with mounts to fit practically any single-lens reflex. And there are adapters to convert almost any mount to any other, if necessary.

Naturally, there is a photographic price which must

be paid to compensate for the monetary saving. A system which is based on placing a simple lens over a multiple element telephoto can't compete in sharpness and quality with the more expensive one-piece systems, but it will produce good results and ease the strain on your budget.

Here's the way you set up the system: Fit the bellows extension into the camera body, and attach the 135mm lens to the bellows. Then the minus lens, in a filter adapter ring, is slipped over the front of the tele lens. Now you're ready to shoot.

The supplementary lenses, available in series 5, 6, and 7, are designated minus 1, minus 2, minus 3, and minus 4. With the -1 the 135mm lens becomes a 156mm, and with the -4 the focal length is upped to 293mm. For extra long effects, you can use combinations—a -2 and -3 equal a -5, a -2 and -4 are equiva-



WANT A REALLY VERSATILE AND COMPLETE LENS OUTFIT FOR YOUR 35MM SINGLE-LENS REFLEX?

NEED 'EM?

lent to a -6, a -3 and -4 equal a -7, and so on.

Once you've placed a minus lens over the 135mm lens and formed a longer focal length, it's an easy matter to focus sharply by using the knurled focusing knob on the bellows extension itself. The stronger the minus lens, the further out you must move the bellows. Most bellows go out to about five inches, which is quite sufficient for all but the -4 lens or beyond. We'll come to grips with these a bit later.

Now, just what are the costs? Single-track bellows list for \$19.95 upwards, with double-track units from \$29.95 up. Another \$24.95 brings you a 135mm f/4.5 Accura Anastigmat lens. Supplementary lenses retail from \$3.95, for sets of three; from \$5.15 for full sets. Many companies don't sell them individually, as one costs almost as much as a set, and would not exploit the full potential of the system. *(Continued on page 120)*



With bellows and 135mm lens



With bellows, 135mm lens, and -1 lens



With bellows, 135mm lens, and -2 lens

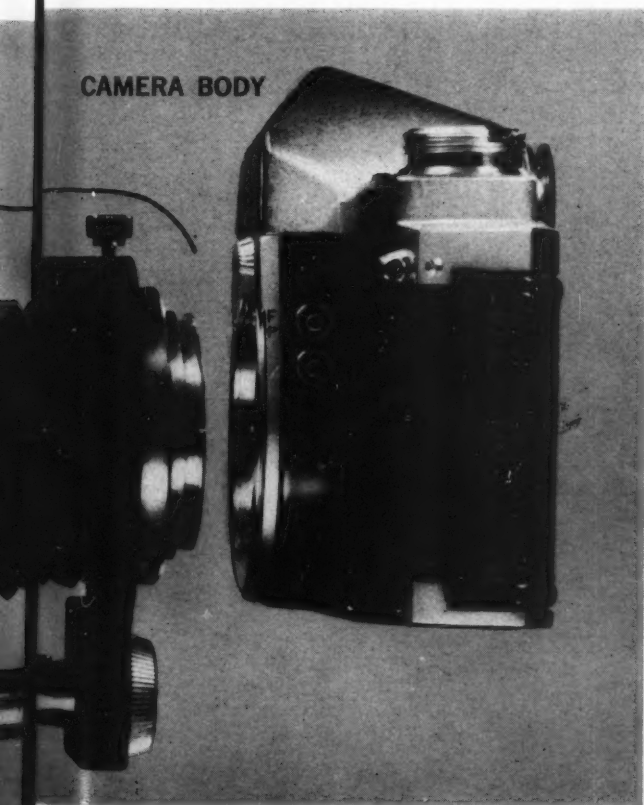


With bellows, 135mm lens, and -3 lens

With bellows, 135mm lens, and -4 lens



CAMERA BODY



IT'LL COST YOU ONLY \$50.25 FOR EVERYTHING





RENÉ BURRI

**DRAMATIC PICTURES
WITH A 35MM CAMERA
COME FROM HIS UNIQUE
EYE FOR COMPOSITION,
ACTION, CROWD SHOTS**

YOU CAN TELL a great deal about a photographer just by looking at his pictures, whether or not you have ever met him. Things that were obvious when we talked with Rene Burri were equally obvious to us when we first saw and published some of his photographs in "Discovery" in November 1956. He is a gentle, thoughtful man; he is sensitive, yet disciplined; sympathetic to people and their emotions, yet artistic and conscious of design.

But Burri has made great strides as a photographer since we first saw his work three years ago. He can handle many different kinds of assignments and he has developed a characteristic and practically unmistakable style. During this time, Burri has worked in 22 countries. Most of the photographs in this section were taken in South America or in the Middle East.

Two photographs are from the South American set: the horse on page 85 and the boy on page 82. These pictures are typical Burri-at-his-best: quiet, serene, beautifully composed and technically well-executed. But in looking through his con- (Continued on page 140)

◁ Horse auction, Luxor, Egypt.
Leica M3, 50mm lens, 1/125, f/8.



Copacabana, Rio de Janeiro. Leica M3, 35mm lens, 1/50 sec. between f/5.6 and f/8.

COMPOSITION: VERTICALS SEEM FLAT WHILE HORIZONTALS HAVE DEPTH

There is a difference between Rene Burri's manipulation of space in the vertical and in the horizontal formats. In verticals, he frequently divides the area in half: top and bottom sections contain shapes of almost equal visual interest. Each attracts your eye, and tension is created. Burri's verticals often appear quite flat, and space seems compressed. This effect seems similar to that achieved through the use of long lenses, but the Syrian children on the *opposite page* were shot with a 35mm lens, as was the crowd on *page 86*! Obviously, Burri's handling of space depends more on what he selects to photograph than on his equipment. His most outstanding horizontal photographs have the appearance of great depth. A single foreground subject frequently dominates the picture, as does the boy *above* or the horse's head on *page 85*. Other objects or figures at increasingly greater distances from the camera also attract your eye and emphasize the space behind the main subject. Both the photograph on *page 80* and that of the Sicilian fishermen on the *opposite page* were taken with normal 50mm lenses, that of the Brazilian boy *above* with a 35mm. In the shot of fishermen, the converging lines of ropes and boat add to the appearance of depth, and to the impact and excitement of the photograph.



◁ Syria. Leica M3,
35mm lens, 1/100
sec. and f/8.



◁ Formica Island,
Sicily. Leica M3,
50mm lens, 1/50 sec.,
between f/5.6, f/8.





△ Argentina. Leica M3 camera, 85mm lens, 1/125 sec. at approx. f/8.

SHOOT SUBJECTS HEAD ON FOR VITALITY AND EXCITEMENT

An extraordinarily large number of Burri's subjects seem to come right at the viewer. Sometimes they are aware of the photographer, sometimes they are not. In either case, this approach lends excitement and vitality to the photograph. If subject sees camera, as does the horse *above*, direct communication is established between subject and photographer. Burri took this photograph in Argentina with an 85mm lens on a Leica M3. On the *opposite page*, Arab women, seemingly unaware of the photographer, spill down steps in Aswan, Egypt. Here, Burri shot with a 300mm lens on an Asahi Pentax. The flattened tele perspective makes this picture primarily a design. There are two other outstanding examples of Burri's handling of head-on action in this section on *pages 86 and 87*. It is somewhat unusual in journalistic work for the subject to be fully aware of the photographer. Conventionally, the camera is an unseen eye which observes but does not intrude. Conventional or not, Burri's approach is effective as used for shooting crowd on *page 86*. You, the viewer, are involved in action coming at you; you participate in the situation. You are not involved in action going past you, as in the photograph of the Syrian children running on *page 83*, you are an observer. Although the Sicilian fishermen on *page 83* do not seem to be aware of the camera, you are involved in the action. Here, the photographer's point of view with some of the action seemingly taking place *behind* him, out of the picture area, contributes to the feeling of viewer participation.

◁ Aswan, Egypt. Asahi Pentax, 300mm lens, 1/250, f/11.





◁ Damascus. Leica M3, 35mm lens, 1/250, f/8.

△ Nicosia, Cyprus. Asahi Pentax, 300mm lens, 1/250, f/8.



CROWDS: HOW CAN YOU PHOTOGRAPH THEM?

Rene Burri was in the Middle East for six months. And the biggest photographic problem he has had is taking pictures of crowds. How can you take a picture of a crowd when you're right in it? On the *opposite page* Burri used a 35mm wide-angle lens on his Leica M3, shot directly at the mass of people. When shooting a crowd from within, a wide-angle lens is probably your best bet. Unless the crowd opens for an instant, it will be impossible to see past foreground activity to focus on what's happening beyond. And the great depth of field with short lenses keeps focusing problems at a minimum. The three Cypriot women *above* were photographed with a 300mm lens on an Asahi Pentax. But here the situation was completely different from the close-packed, near-riot shown in the other two photographs. There were relatively few people, and they were standing still or moving slowly. Burri could choose his position, focus, and shoot unobserved, capitalizing on the telephoto's ability to pull distant objects up close. In the third photograph, *left*, Burri photographed the crowd from above with a 50mm lens. Climbing up on something is the only way to get an overall crowd shot and offers the additional advantage of letting you work with a slower shutter without fear of being jostled.

◁ Damascus, Syria. Leica M3, 50mm lens, 1/100, f/11.

THE QUALITY

A 16-page section dedicated to the idea that anyone can make 35mm black-and-white negatives of superb technical quality, and that everyone should be able to do so consistently without special effort.

... by John Wolbarst

This is a section with a point of view—in fact, several of them.

First, that the best way to get 35mm negatives processed properly is to do it yourself. To send a 35mm film out for drugstore photofinishing is to invite its ruin. The finishing provided by many camera stores, including some big ones, has deteriorated sadly. Even the premium priced custom labs, with a few exceptions, are not all that they are cracked up to be. A film can be processed only once, and that time it should be processed so as to produce negatives of the best possible quality.

Second, that much of the information on film processing published in photo magazines in recent years has tended to make the job seem complicated and induce a "not for me" reaction in readers. Pseudo-scientific mumbo-jumbo, crankism about some super developer or special method, undue emphasis on the problems of photojournalists, elevation to near mystical proportions of the "secrets of professional techniques"—all these have, in my opinion, helped to obscure the basic fact that 35mm film processing is a very simple operation.

Third, that an amateur, by definition, is one who participates in an activity for personal pleasure instead of professionally or for gain, that most of MODERN's readers are such amateurs and therefore this is written by an amateur photographer for other amateur photographers.

Fourth, that this is a place to present specific opinions and recommendations, based upon facts and experience, which will best lead the reader towards success in producing "quality" negatives.

If it's so simple to do, why 16 pages? There are many pictures. And, in addition to the simplest, most basic form of processing I have presented many amplifications and modifications for those with facilities and temperament to make use of them.

This is not a step-by-step course in darkroom technique. Instead, I have tried to deal with many of the problems surrounding film processing:

Which of 20 films should you buy? What's the best type of exposure meter and how do you get correct exposure most consistently? Of scores of developers, which is best for your needs? How long should X film be developed in Y formula? What really is technical quality and how do you judge it? Do you need a darkroom (no) and are there developing tanks which are simple to use? How many kinds of chemicals and gadgets are necessary? How do you control the temperature of solutions? What's the best way to wash film? And so on and so on.

Don't expect objectivity

I must admit to being biased. For example, about one-shot developers (pages 94-95). I believe that for average amateur needs these provide the most consistent, high quality results. This is not necessarily because they contain some ingredients not in other formulas. With one-shot developers you use a fresh, equally potent solution each time and discard it, and the results are most consistent and dependable.

Even for those who develop large numbers of films, one-shots (such as conversions of Kodak D-76 and DK-50) can provide consistency and quality at remarkably low cost.

Finally, I'm biased in thinking that even the highest quality film processing is and should be simple. Here it is, reduced to the bare bones, with page number references after each step.

Let's assume that you have the proper amounts of developer, shortstop, and fixer and that they are all at the correct

temperature for processing (102).

1. Load the tank (98-99).
2. Determine the correct time and temperature for that film/developer combination (94-97).
3. Pour in the developer (99).
4. Agitate (99) at intervals prescribed by the developer manufacturer (92).
5. About 15 seconds before the developing time is up, pour out the developer, quickly pour in the shortstop (102) and agitate well for 30-60 seconds. This arrests development.
6. Pour back the shortstop, pour in fixer (102), agitate frequently.
7. After the time specified on the fixer bottle, pour back the fixer, wash the film 30-60 seconds (102).
8. Pour in a wash accelerator (102) and agitate frequently.
9. After 2-3 minutes pour back the wash accelerator and wash the film for about 5 minutes (102).
10. Bathe the film in a wetting agent solution for 1 minute, remove it from the reel, hang it to dry (102). It should be beautiful!

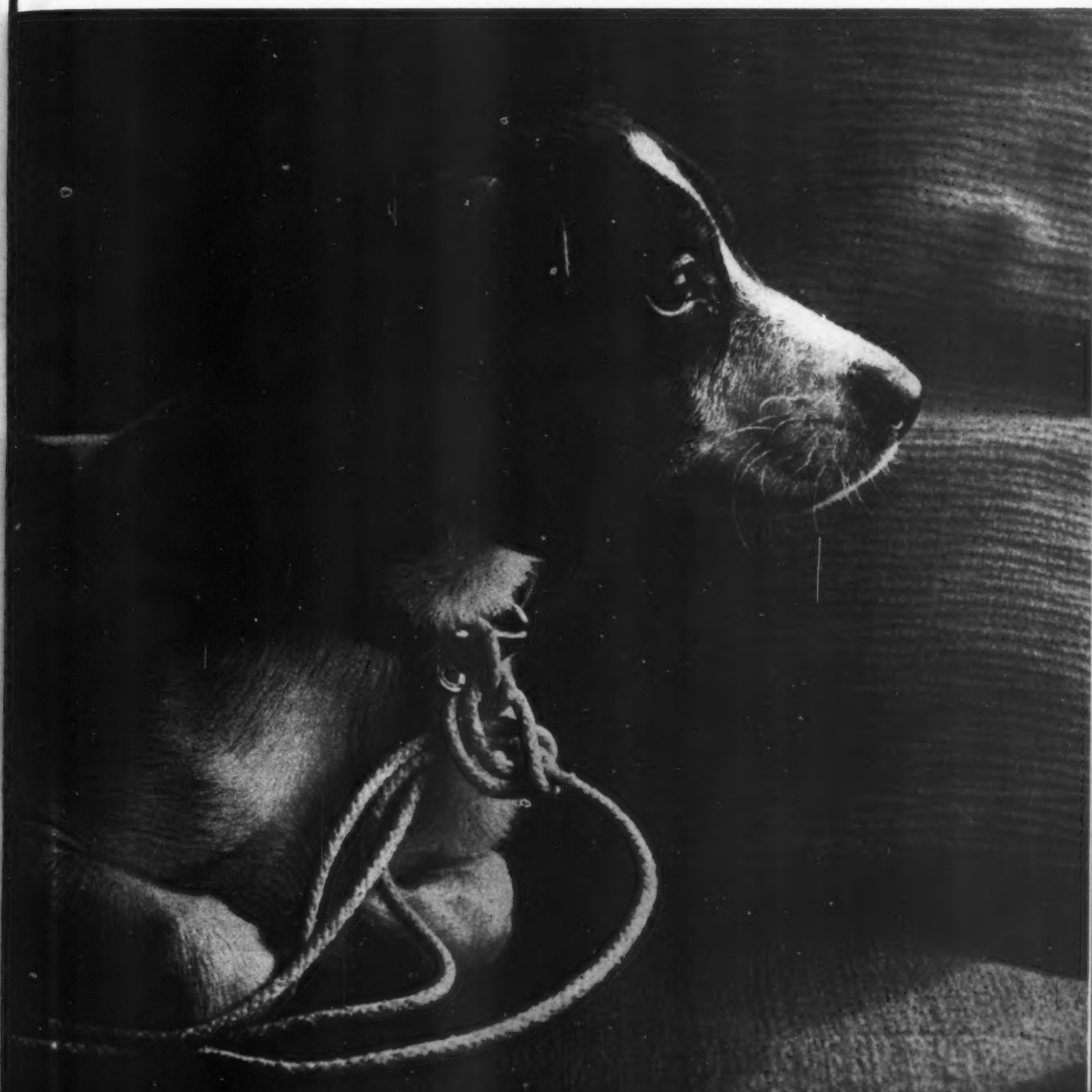
An even simpler method of processing is possible if you use Cormac Unibath CC-1 (see developer list, page 92). This solution both develops and fixes the film in 4-7 minutes, depending on the film type. After that, 5 minutes wash, a wetting agent bath, and hang the film to dry.

Used with the right film, Unibath CC-1 can produce negatives of reasonably good quality, although perhaps not quite up to the standards possible with some other developers.

However, before processing a film we need one in the camera to expose. So, let's turn the page and begin by picking a suitable 35mm film.

Medium fast film plus correct exposure plus normal development equals a negative packed with detail, easy to enlarge to 10X as this was. Anyone can make such negatives without effort.

35MM NEGATIVE



WHICH FILM?

20 films, 20 choices, in the charts on pages 94-97. Confusing? Here's a guide to help you pick them.

These 20 films differ like cats and dogs in a wide variety of characteristics. No photographer needs to use all 20. Most of us could get by handily with only one film, plus an occasional second type for special situations.

The films are classified by their exposure indexes (that's the E.I.) and general characteristics into four groups: (1) E.I. 16-25, very slow films of inherently high contrast, for maximum sharpness and minimum graininess; (2) E.I. 25-40, general purpose films, medium slow, moderate contrast, very fine grain; (3) E.I. 64-100, general purpose films, medium fast, moderate contrast, fine grain; (4) E.I. 200 and up, high speed and superfast.

By order of usefulness I would list the groups 3, 4, 2, 1. The Group 3 films combine speed, exposure latitude, sharpness, and low graininess to a phenomenal de-

gree. They are the first choice for all-purpose films.

Since one of the main appeals of 35mm work is that you can shoot indoors or elsewhere in poor light, Group 4 is next in importance. Some of these films could almost qualify as a "most useful" all-around choice.

Group 2 includes films which satisfy the urge for better definition and less graininess than is possible with Group 3 materials. They're strictly bright light materials.

The Group 1 films are special purpose items. Properly handled, they can produce images of fantastically high quality. However, I believe that unless you are working in the area of 20X or greater enlargement, they offer no real advantage over the Group 2 films.

It is my rash intention to pick out what I consider to be the best choices in the various groups. These are entirely personal opinions.

The choices I make will not be based upon a single characteristic, such as

speed, graininess, sharpness, or some conception of "quality" real or fancied. Rather, they will in most cases be compromises based upon several factors, which I shall explain.

The desirable characteristics of the various films can be considered in two classifications: physical and photographic.

One way to pick a film

The physical characteristics of 35mm films are largely ignored by writers in photographic magazines, and most photographers are not really aware of them. I think this is a mistake. Among physical characteristics I consider these to be important:

Flexibility and strength of the film base under a wide variety of climatic conditions; the degree of security with which the film is anchored to the spool in the cartridge; the general toughness of the emulsion, before and during processing; the ability of the film base to stay flat after processing and drying.

In each of these categories there are real differences among the films listed. I believe that where several films are of approximately similar photographic quality it makes good sense to pick the film with the superior physical characteristics.

It has been my experience that, in general, European films imported into this country are quite different from the American brands in some of these characteristics. It has been pointed out to me by importers that the films in question are probably at a disadvantage in the United States because they were designed and manufactured with the climate of northern Europe in mind. This may well be so. However, my opinions are based upon experience in the United States.

Snapped any films recently?

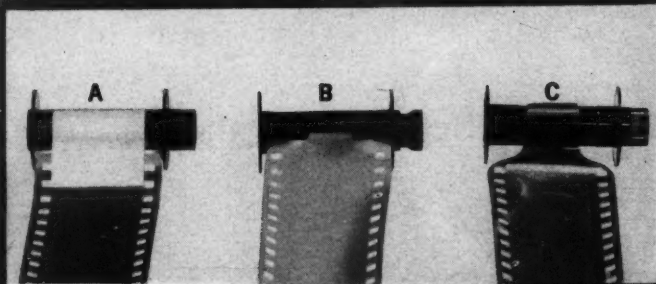
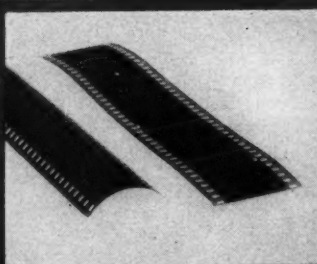
In cold weather all films get more brittle than they do in warm weather. My experience has been that of all the brands I have used, Kodak films best retain flexibility in cold weather, although even they can snap in half. Some other brands are extremely brittle in cold weather, and easily break in the camera. I've had too much of that!

In the photo I have shown how various films are attached to the spool. American films are held by a strong adhesive tape which goes completely around the spool and grips both sides of the film firmly. It is difficult to rip such a film loose from the spool (although some people manage to do it). However, this is no excuse for overwinding, which may jam the camera or rip sprocket holes into a mess.

European films are secured by a thin

IS IT FLAT? SECURE?

Two films, processed, dried together. One is flat, one curls. Below: Film anchoring. A is Kodak; B, Agfa; C, Adox. Text explains significance of these pictures.



strip which (except for Adox) is clamped to the plastic spool by a sharp edged metal clip. You must be careful to avoid overwinding past frame 20 or 36, as a light pull can break this connection. Then you can't rewind.

It is desirable that films should lie flat after processing. Films which curl and resist flattening are difficult to insert into enlarger negative carriers and tend to scratch more easily because of the pressure of the carrier upon them.

The degree of curl is affected by the relative humidity of the atmosphere. It is my experience that under a variety of climatic conditions American films (particularly Kodak) lie flatter than European films. The photo shows a typical comparison. Of the European brands, it seems to me that Agfa films have a better than average ability to stay flat.

The picture making abilities

Among the photographic characteristics these are important: the useful speed, or exposure index; the exposure latitude; the contrast and range of tones; graininess or lack of it; apparent sharpness of the images; the fog level.

None of these can be easily separated from the rest for consideration, and in addition these factors are affected by the processing.

All one can do is look for a desirable balance or compromise between all of these factors, which vary widely from film type to film type.

It's important to note that a number of European films have desirable photographic characteristics which are not available in American-made films. This occurs at both ends of the performance spectrum.

The two fastest films (Agfa Isopan Record and Ilford HPS) are imports. If you want the maximum in image sharpness and lack of graininess, you must go to the European films in Group 1.

The European influence

European manufacturers have led in producing films (and developers to bring out their best qualities) which emphasize maximum definition and apparent sharpness, and minimum graininess, as compared to the emphasis on tremendous exposure latitude (with resultant mushy detail) which used to characterize American films. This attention to definition on their part has resulted in improved photographic performance in all the speed groups, although not necessarily in all makes of imported films. The Germans get the major credit for extending the boundaries of 35mm picture quality.

American film and developer manufacturers have begun to follow this lead with some success.

BULK LOADING IS GREAT! YES OR NO?

A 36-exposure cartridge of Kodak Plus-X Pan costs \$1.10. Price of a 27½ ft. can of fresh Plus-X Pan (five 36-exposure loads) is only \$2.40. Load this yourself into used cartridges and you save \$\$\$ if you shoot lots of pictures. That's one side of the story.

Stop! Look! Listen! That is, before you buy bulk and start loading your own. It can be time consuming, with lovely opportunities for trouble. Many people reload used cartridges and swear by them. I've had enough occasion to swear at them to now avoid them completely. Light leaks, scratches, jams, are possible.

Special brass film magazines are made for some cameras. They're easy to load, unlikely to scratch, light-tight outside the camera. They're not cheap—Leica magazines cost \$3.45—but they're worthwhile.

What about "outdated but perfect" film, or other oddball film bargains? I'd as soon try outdated fish or eggs. The stuff may be perfect, but you'll find out it wasn't only after the pictures are ruined, and that can be depressing.

Now let's get on to picking specific films from each group, starting at the top with Group 4, and working down to the slowest films.

If your concern is film speed and nothing else, for pictures under the worst possible lighting conditions, Agfa Isopan Record is undoubtedly the fastest 35mm film available today. In addition to its speed, it has the ability to make remarkably sharp images, when properly developed. The Record films now being marketed appear to be markedly faster than those originally introduced.

Record may be used with exposure indexes of 1600-2000 under average lighting conditions of moderate contrast. Where subject and lighting are of low contrast, exposure indexes of 3000 can be used.

For high speed (but much less than that of Isopan Record) plus a great improvement in image quality, Group 4 offers three other films: Ansco Super Hypan, Ilford HP3, Kodak Tri-X Pan. Super Hypan seems to have a slight edge in the speed/graininess/sharpness/tone balance. Tri-X Pan and HP3 are close to it in performance, and many people consider the choice between Hypan and Tri-X Pan to be a toss-up.

The wonderful all-purpose films

In Group 3, the medium fast general purpose films, a combination of excellent photographic and physical characteristics makes Kodak Plus-X Pan my first choice. The rest of the films in this

group perform well; of these I prefer Adox KB-21, which can produce remarkably sharp pictures when processed in such developers as FR X-22 and Agfa Rodinal.

In Group 2 the films are of such outstanding photographic performance that it is hard to make a first choice among three of them: Agfa Isopan F, Kodak Panatomic-X, and Perutz Perpanic 17. In definition and lack of graininess they almost challenge the films in Group 1. Adox KB-17 is a close competitor.

These films also have considerable speed, good exposure latitude, and a moderate contrast range. They behave well in virtually all standard developers. Because of its physical characteristics, I consider Panatomic-X to be the first choice in this group.

I'll not try to compare the "quality" characteristics of the four films in Group 1. I have seen pictures of superlative quality made with each type.

Of the lot, Ilford Pan F appears to be about the fastest; Perutz Pergrano seems to have a little less speed than the others. Agfa Isopan FF may make the sharpest images. In my experience, I have found Adox KB-14 to have the most pleasing combination of photographic and physical characteristics and I choose it when I use a film in this speed category.

Film makers are steadily improving their products. Good as the present ones are, I expect to see even more capable films before long.

DEVELOPERS FOR 35MM FILMS:

High energy? Soft working? Fine grain? Concentrated one-shots? Or conventional formulas? Take your pick from this list.

Here are brief descriptions of the developers listed in the charts on pages 94-97. The charts have been brought up to date and enlarged and are the most comprehensive listings of the kind ever published.

Of course, they do not include all possible developers, and if some favorite of yours is missing it's no indication of lack of regard for that product.

The recommendations in the charts are conservative and are designed to produce essentially "normal" negatives in which full use has been made of the inherent sensitivity of the film.

The relative sensitivity or "speed" of a film is indicated by its exposure index (E.I.). A film with an E.I. of 25 is a "slow" film requiring bright light and comparatively long exposure; one with an E.I. of 200 is a "high speed" film which may be used in dim light, or with fast shutter speeds.

The exposure indexes of American films are determined by a method established by the American Standards Association (ASA). These indexes have long included a 2-2½X safety factor designed to insure sufficient exposure even if the photographer made an error in figuring exposure. (This is true of British films, too.)

The safety factor also guaranteed that if the photographer figured exposure accurately and then developed the films according to the manufacturer's recommendations, the negatives would be overexposed. Aside from wasting half of the film's inherent sensitivity, the overexposure caused excessively dense negatives, harder to print and inferior in quality compared to those correctly exposed. There are indications that the ASA conception of indexes may be revised before too long.

Because of this problem I have assigned two exposure indexes to each film in the charts on pages 94-97.

One number (L.E.I.) is the low or "official" exposure index. For American

and British films this includes the 2-2½X safety factor. The other number (H.E.I.) is a higher exposure index with most of the safety factor removed. Example: Kodak Plus-X Pan. L.E.I. 80, H.E.I. 200. In the case of German films, which have no known safety factor I have listed for the H.E.I. what I consider to be a usable figure.

The useful speed of a film is also affected by the developer used. Ultra fine grain development usually results in some loss of film speed compared to development in an energetic medium fine grain formula.

For each film/developer combination there's a suggestion for the exposure index to use. If the letters L.E.I. are in the box, use the low exposure index. If the letters H.E.I. are included, use the higher exposure index. M.E.I. indicates that you should use an exposure index midway between the low and high numbers.

If you should use the L.E.I. where either M or H is indicated, the only harm will be too dense negatives. If you use H where L is indicated, severe underexposure may result.

IMPORTANT! The exposure recommendations are based on the careful use of an accurate incident light meter, or an "average" reading (mid-point between readings of important shadows and highlights) with a reflected light meter as shown on page 103.

Unless otherwise noted, these developers all require moderately vigorous agitation for 10 seconds per minute (Eastman Kodak Co. now recommends 5 seconds every 30 seconds). Agitate initially for 20 seconds nonstop. The agitation should be equivalent to inverting, turning and righting a Nikor tank once each second, or giving the spindle of a rotary tank one fast turn per second.

AGFA ATOMAL NEW: A fine grain, soft working formula. Two-powder form. No replenisher available in small sizes; extend development one minute per roll for several rolls, with increasing graininess. Keeps well. Price: 300cc (11 oz.) powder, 75 cents; 600cc, \$1.20. Agfa, Inc., 516 West 34 St., New York 1, N. Y.

AGFA RODINAL: An ancient German formula of enormous power, used as a one-shot at extreme dilutions. Has outstanding ability to give sharp-appearing images. No fine grain formula. Graininess pattern, when visible, is very tight, and razor edged. Concentrate keeps indefinitely; store it in small, nearly air-free bottles. Highly alkaline; avoid skin contact with concentrate. Price: 1/10 litre liquid (3⅓ oz.), \$1.50; ½ litre (17 oz.), \$3.95. Agfa, Inc., 516 West 34 St., New York 1, N. Y.

ANSCO ISODOL: (see Kodak DK-50)

ANSCO NORMADOL: Outstanding fine grain formula of D-76 type, but softer working and gives slightly less film speed with much less tendency to block up highlight areas. Long life in use and storage. Price: 1 qt. powder, 45 cents. Replenisher. Ansco, Binghamton, N. Y.

CLAYTON P-60: Versatile, powerful but soft working Phenidone type, producing very high film speeds with medium fine grain and moderate contrast. Keeps well. Stock solution diluted 1:2 to make working solution, which also keeps well. Manufacturer recommends 10 seconds agitation every two minutes. Price: 1 qt. liquid, \$1.90. Self-replenisher. Clayton Chemical Co., 2100 Dempster St., Evanston, Ill.

CORMAC UNIBATH CC-1: A single solution develops, fixes films in 4-7 minutes. Self-limiting action makes it impossible to overdevelop. An ideal semi-fine grain formula for beginners. CC-1 works best with Kodak Plus-X Pan and Panatomic-X, and should not be used with films marked NR. Constant agitation. Price: 16 oz. of concentrate, \$2.25. Cormac Chemical Corp., 80 Fifth Ave., New York 11, N. Y.

EDWAL FINE GRAIN #7: Versatile concentrate designed for various uses at different dilutions. Times given are for one-shot use, 1:15 dilution. Good sharpness and low graininess with slow and medium slow films; medium fine grain with fast films. For finer grain with fast films, dilute 1:15 in 9% solution of sodium sulfite (directions on bottle) and

WHICH ARE BEST FOR YOU?

develop for half the time indicated in the charts. Concentrate keeps indefinitely. Price: 1 qt. liquid, \$1.75. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

EDWAL MINICOL: An extremely soft working formula which, when diluted 1:4 to make a one-shot, couples with thin emulsion, high sharpness films to give negatives of unusual sharpness and minimum graininess. Keeps well before dilution. Price: 1 qt., \$1.45. Self-replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

EDWAL THERMOFINE: Versatile, energetic medium fine grain formula, which may be used at temperatures up to 90F. Long life in use and storage. Price: 1 qt. liquid, \$1.19. Replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

ETHOL UFG: Outstanding, powerful but soft working formula, for high film speeds with moderate contrast and fine to medium fine grain. Times listed are exactly as recommended by manufacturer and will result in development to a somewhat higher degree of contrast than that produced by most other times recommended in the charts. Agitate 5 seconds every 30 seconds. Excellent keeping qualities. Price: 1 qt. powder, \$1; 1 qt. liquid, \$1.75. Replenisher. Plymouth Products Co., Inc., 1770 W. Berteau Ave., Chicago 13, Ill.

ETHOL TEC: Specialized one-shot designed for use with slow and medium slow high sharpness films. The concentrate, in 1 oz. bottles, keeps indefinitely. Diluted 1:15 (a pint of solution develops two 36-exposure films) it is good for 6-8 hours. Agitate 5 sec. every 30 sec. Price: Pkg. of three 1 oz. bottles, \$1. Plymouth Products Co., Inc., 1770 W. Berteau Ave., Chicago 13, Ill.

ETHOL TYPE "T": Specialized, extra powerful concentrated one-shot designed to produce extremely high film speeds. It causes a characteristic film fog which serves to mask the extreme contrast that ordinarily accompanies

extended development in such a powerful formula. Manufacturer recommends constant, slow, gentle agitation with both rotary and vertical motion to avoid streaking. Price: 4 oz. liquid, 75 cents. Plymouth Products Co., Inc., 1770 W. Berteau Ave., Chicago 13, Ill.

FR X-22: Specialized liquid one-shot, for use with thin emulsion, high sharpness films at dilutions from 1:9 to 1:19. Excellent performance with films listed, giving low graininess, high sharpness. Concentrate keeps well, if kept from contact with air, which ruins it quickly. Price: Pkg. of three 1 oz. bottles, 75 cents. FR Corp., 951 Brook Ave., N. Y.

FR X-33B: Very fine grain, soft working, low energy type. Not for use where high film speeds are needed. Keeps well. Price: 26 oz. liquid, \$1.19. Replenisher. FR Corp., 951 Brook Ave., New York.

FR X-500: One-shot Phenidone formula, diluted 1:10, for use with fast and high speed films. Gives very high film speeds, medium fine grain, moderate contrast. Keeps well if sealed, air-free; once bottle is opened, should be broken into small quantities in sealed, airless bottles. Price: 26 oz. liquid, \$1.19. FR Corp., 951 Brook Ave., New York, N. Y.

ILFORD ID-11 (see Kodak D-76)

ILFORD MICROPHEN: Extremely powerful but soft working British-made Phenidone formula. Gives very high film speeds with medium fine grain and moderate contrast. Keeps well. Price: 21 oz. powder, 95 cents; 1 qt. liquid, \$1.25. Replenisher. Ilford, Inc., 37 W. 65 St., New York, N. Y.

KODAK D-23: Simple, inexpensive, mix-it-yourself formula (1 oz. metol; 13¼ oz. sodium sulfite, desiccated; 1 gal. cold water) for powerful, soft working semi-fine grain developer. Developing times are close enough to those of straight D-76 to be interchangeable, but it gives less sharpness and mushier graininess pattern than D-76. Replenisher. See Kodak Data Book, Processing Chemicals and Formulas for black-and-white photography.

KODAK DK-50 & ANSCO ISODOL: Two energetic non-fine grain developers which, diluted, make relatively soft working one-shots. They are not identical in performance. In general, Isodol 1:1 develops negatives to a slightly higher contrast than will DK-50 in the same time. Very useful and inexpensive when large numbers of films are to be developed quickly. DK-50, 1 gal. powder, 60 cents. Eastman Kodak Co., Rochester, N. Y. Isodol, 1 gal. powder, 60 cents. Ansco, Binghamton, N. Y.

KODAK D-76: Outstanding single powder type (Ilford ID-11 is similar but comes in two-powder form). D-76 gives maximum film speed and shadow detail, with moderate contrast and fine to medium fine grain results. Diluted 1:1 it is an excellent one-shot with less tendency to overdevelop highlight areas than straight D-76. Very long life (straight) in use and storage. Price: 1 qt. powder, 45 cents. Eastman Kodak Co., Rochester, N. Y.

KODAK MICRODOL: Very fine grain, soft working developer, which gives moderate film speed. Use and storage life somewhat less than for D-76. Available as single powder and liquid, with replenisher for both types. Price: 1 qt. powder, 60 cents; 1 qt. liquid, \$1.05. Also comes in 8 oz. one-shot powder packets, two for 40 cents. Eastman Kodak Co., Rochester, N. Y.

PERUTZ PERINAL: Powerful German-made one-shot to be used at extreme dilutions. Avoid skin contact with concentrate. Despite apparent similarities, it is quite different from Agfa Rodinal; seems to be much softer working, with less tendency to overdevelop highlights. No fine grain formula. With films listed, graininess is low, with "soft-edged" look when visible. Outstanding results with medium slow films. Concentrate keeps indefinitely. Store it in small, nearly air-free bottles. Price 1/10 litre (3½ oz.), \$1; ¼ litre (8½ oz.), \$1.60; 1 litre, \$3.60. Burleigh Brooks Co., 10 W. 46th St., New York.

MASTER CHART OF 35MM FILMS

BEFORE USING THE RECOMMENDATIONS IN THIS CHART, PLEASE BE SURE TO READ FOOTNOTE BELOW,

DEVELOPERS, ALL TYPES; fine grain to high energy	GROUP 1, VERY SLOW FILMS; maximum sharpness, minimum graininess				GROUP 2, GENERAL PURPOSE FILMS; medium slow, very fine grain			
	ADOX KB-14 L.E.I. 16, H.E.I. 32	AGFA ISOPAN FF L.E.I. 16, H.E.I. 32	ILFORD PAN-F L.E.I. 25, H.E.I. 50	PERUTZ PERGRANO L.E.I. 16, H.E.I. 24	ADOX KB-17 L.E.I. 32, H.E.I. 64	AGFA ISOPAN F L.E.I. 40, H.E.I. 80	KODAK PANATOMIC-X L.E.I. 25, H.E.I. 64	PERUTZ PERPANTIC 17 L.E.I. 40, H.E.I. 80
AGFA RODINAL minutes at 58F dilute as indicated	1:100 13-15 H.E.I.	1:100 13-15 H.E.I.	1:100 13-15 H.E.I.	1:100 13-15 H.E.I.	1:75 14-18 H.E.I.	1:75 14-18 H.E.I.	1:75 11-13 H.E.I.	1:75 14-18 H.E.I.
EDWAL FG 7, 1:15 minutes at 70F	7-9 H.E.I.	7-9 H.E.I.	7-9 H.E.I.	7-9 H.E.I.	11-13 H.E.I.	11-13 H.E.I.	9-11 H.E.I.	11-13 H.E.I.
EDWAL MINICOL, 1:4 minutes at 70F	12-16 M.E.I.	12-16 M.E.I.	12-16 M.E.I.	12-16 L.E.I.	—	—	14-18 M.E.I.	—
ETHOL TEC, 1:15 minutes at 70F	7-9 H.E.I.	7-9 H.E.I.	7-9 H.E.I.	8-10 H.E.I.	7-9 H.E.I.	10-12 H.E.I.	7-9 H.E.I.	9-11 H.E.I.
ETHOL TYPE T, 1:7 minutes at 75F	Not recommended for				use with these films			
FR X22 minutes at 58F dilute as indicated	1:19 11-13 H.E.I.	1:19 11-13 H.E.I.	1:19 11-13 H.E.I.	1:19 11-13 H.E.I.	1:15 10-12 H.E.I.	1:15 10-12 H.E.I.	1:15 10-12 H.E.I.	1:15 10-12 H.E.I.
FR X 500, 1:10 minutes at 70F	Not recommended for				use with these films			
KODAK D76 ILFORD ID11 minutes at 58F	1:1 6-8 H.E.I.	1:1 6-8 H.E.I.	1:1 6-8 H.E.I.	1:1 6-8 H.E.I.	1:1 7-9 H.E.I.	1:1 7-9 H.E.I.	1:1 6-8 H.E.I.	1:1 7-9 H.E.I.
KODAK DK50, ANSCO ISODOL minutes at 58F	—	—	—	—	—	—	—	—
PERUTZ PERINAL minutes at 58F dilute as indicated	1:50, 7-9 1:75, 11-13 H.E.I.	1:50, 7-9 1:75, 11-13 H.E.I.	1:50, 7-9 1:75, 11-13 H.E.I.	1:50, 7-9 1:75, 11-13 H.E.I.	1:50 9-11 H.E.I.	1:50 9-11 H.E.I.	1:50, 8-10 1:75, 11-13 H.E.I.	1:50 9-11 H.E.I.

Two exposure indexes are given for each film listed, a low "official" one (L.E.I.) and a higher one (H.E.I.). For each film/developer combination a suggested exposure index to use is included in the box. If it is L.E.I., use the low index;

S & ONE-SHOT DEVELOPERS

THE DEVELOPER DESCRIPTIONS ON PAGES 92-93, AND THE EXPOSURE INFORMATION ON PAGE 103.

GROUP 3, GENERAL PURPOSE FILMS; medium fast, fine grain					GROUP 4, HIGH SPEED FILMS:							
ADOX KB-21 L.E.I. 80, H.E.I. 200	AGFA ISOPAN SS L.E.I. 80, H.E.I. 200	ILFORD FP3 L.E.I. 64, H.E.I. 160	KODAK PLUS-X PAN L.E.I. 80, H.E.I. 200	PERUTZ PEROMNIA 21 L.E.I. 100, H.E.I. 200	AGFA ISOPAN U L.E.I. 250, H.E.I. 400	AGFA ISOPAN RECORD L.E.I. 650, H.E.I. 2000	ANSCO SUPER HYPAN L.E.I. 200, H.E.I. 500	ILFORD HP3 L.E.I. 200, H.E.I. 400	ILFORD HPS L.E.I. 400, H.E.I. 800	KODAK TRI-X PAN L.E.I. 200, H.E.I. 400	PERUTZ PEROMNIA 25 L.E.I. 250, H.E.I. 400	
1:75 14-18 H.E.I.	1:75 14-18 H.E.I.	1:75 11-13 H.E.I.	1:75 11-13 H.E.I.	1:75 14-18 H.E.I.	1:40 9-11 H.E.I.	1:50 15-17 H.E.I.	Not recommended for use with these films					
12-15 H.E.I.	12-15 H.E.I.	9-11 H.E.I.	9-11 H.E.I.	12-15 M.E.I.	—	—	14-18 H.E.I.	11-13 H.E.I.	—	—	—	
—	—	14-18 M.E.I.	14-18 M.E.I.	—	—	—	—	—	—	—	—	
—	—	—	—	—	—	—	—	—	—	—	—	
—	—	—	3 1½XH.E.I. 6 2XH.E.I.	—	—	NR	4-5 2XH.E.I. 10 4XH.E.I.	NR	NR	5 2XH.E.I. 10 4XH.E.I.	—	
1:9 15-16 H.E.I.	—	—	1:15 10-12 H.E.I.	—	—	—	—	—	—	—	—	
—	—	—	6-8 H.E.I.	—	NR	NR	10 H.E.I.	10 H.E.I.	10 H.E.I.	10 H.E.I.	—	
1:1 9-11 M.E.I.	1:1 9-11 M.E.I.	1:1 7-9 H.E.I.	1:1 7-9 H.E.I.	1:1 9-11 M.E.I.	—	NR	1:1 11-13 H.E.I.	1:1 11-13 H.E.I.	—	1:1 11-13 H.E.I.	—	
1:1 5-6 H.E.I.	1:1 5-6 H.E.I.	1:1 4-5 H.E.I.	1:1 3-4 H.E.I.	1:1 5-6 H.E.I.	—	1:1 12-15 H.E.I.	1:1 7-9 H.E.I.	—	—	1:1 6-8 H.E.I.	—	
1:50 9-12 H.E.I.	1:50 9-12 H.E.I.	1:50 8-10 H.E.I.	1:50, 8-10 1:75 11-13 H.E.I.	1:50 9-12 H.E.I.	—	—	—	—	—	—	—	

If it's H.E.I., use the higher index; if it's M.E.I. use an index midway between the high and low numbers. These recommendations are based upon accurate use of an exposure meter as shown on page 103.

MASTER CHART OF 35MM FILMS &

BEFORE USING THE RECOMMENDATIONS IN THIS CHART, PLEASE BE SURE TO READ FOOTNOTE BELOW,

DEVELOPERS, ALL TYPES; fine grain to high energy	GROUP 1, VERY SLOW FILMS; maximum sharpness, minimum graininess				GROUP 2, GENERAL PURPOSE FILMS; medium slow, very fine grain			
	ADOX KB-14 L.E.I. 16, H.E.I. 32	AGFA ISOPAN FF L.E.I. 16, H.E.I. 32	ILFORD PAN-F L.E.I. 25, H.E.I. 50	PERUTZ PERGRANO L.E.I. 16, H.E.I. 24	ADOX KB-17 L.E.I. 32, H.E.I. 64	AGFA ISOPAN F L.E.I. 40, H.E.I. 80	KODAK PANATOMIC-X L.E.I. 25, H.E.I. 64	PERUTZ PERPANTIC 17 L.E.I. 40, H.E.I. 80
AGFA ATOMAL NEW minutes at 68F	7-10 H.E.I.	7-10 H.E.I.	7-10 H.E.I.	7-10 L.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 M.E.I.	10-12 H.E.I.
ANSCO NORMADOL minutes at 68F	6-9 H.E.I.	6-9 H.E.I.	6-9 H.E.I.	6-9 H.E.I.	7-10 H.E.I.	7-10 H.E.I.	7-10 H.E.I.	7-10 H.E.I.
CLAYTON P60 DIL 1:2 minutes at 68F	—	—	—	—	6-8 H.E.I.	6-8 H.E.I.	6-8 H.E.I.	6-8 H.E.I.
EDWAL THERMOFINE minutes at 70F	1:1 8 M.E.I.	1:1 8 M.E.I.	1:1 8 M.E.I.	1:1 8 M.E.I.	9-11 M.E.I.	9-11 M.E.I.	7-9 M.E.I.	9-11 M.E.I.
ETHOL UFG minutes at 70F times given are exactly as specified by mfr.	1:3 5½ H.E.I.	3½ H.E.I.	2¼ H.E.I.	4 L.E.I.	1:3 5 H.E.I.	4½ H.E.I.	3 H.E.I.	6 H.E.I.
FR X-33B minutes at 70F	Not recommended for				use with these films			
ILFORD MICROPHEN minutes at 68F	5-7 H.E.I.	5-7 H.E.I.	5-7 H.E.I.	5-7 M.E.I.	—	—	—	—
KODAK D76, D23 ILFORD ID11 minutes at 68F	See one-shot developers				6-8 H.E.I.	6-8 H.E.I.	4-5½ H.E.I.	6-8 H.E.I.
KODAK MICRODOL minutes at 68F	Not recommended for use with these films				—	—	5-7 M.E.I.	—
UNIBATH CC-1, 1:1 minutes at 68-70F	4-5 L.E.I.	4-5 L.E.I.	4-5 L.E.I.	NR	6-7 M.E.I.	6-7 M.E.I.	6-7 M.E.I.	6-7 M.E.I.

Two exposure indexes are given for each film listed, a low "official" one (L.E.I.) and a higher one (H.E.I.). For each film/developer combination a suggested exposure index to use is included in the box. If it is L.E.I., use the low index;

S & CONVENTIONAL DEVELOPERS

THE DEVELOPER DESCRIPTIONS ON PAGES 92-93, AND THE EXPOSURE INFORMATION ON PAGE 103.

GROUP 3, GENERAL PURPOSE FILMS; medium fast, fine grain

GROUP 4, HIGH SPEED FILMS:

ADOX KB-21 L.E.I. 80, H.E.I. 200	AGFA ISOPAN SS L.E.I. 80, H.E.I. 200	ILFORD FP3 L.E.I. 64, H.E.I. 160	KODAK PLUS-X PAN L.E.I. 80, H.E.I. 200	PERUTZ PEROMNIA 21 L.E.I. 100, H.E.I. 200	AGFA ISOPAN U L.E.I. 250, H.E.I. 400	AGFA ISOPAN RECORD L.E.I. 650, H.E.I. 2000	ANSCO SUPER HYPAN L.E.I. 200, H.E.I. 500	ILFORD HP3 L.E.I. 200, H.E.I. 400	ILFORD HPS L.E.I. 400, H.E.I. 800	KODAK TRI-X PAN L.E.I. 200, H.E.I. 400	PERUTZ PEROMNIA 25 L.E.I. 250, H.E.I. 400
10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	10-12 H.E.I.	12-14 H.E.I.	10-12 H.E.I.	10-12 H.E.I.
—	—	—	7-10 H.E.I.	—	12-14 H.E.I.	—	12-14 H.E.I.	12-14 H.E.I.	12-14 H.E.I.	12-14 H.E.I.	12-14 M.E.I.
8-9 H.E.I.	8-9 H.E.I.	6-7 H.E.I.	6½-8½ H.E.I.	8-9 H.E.I.	9-10 M.E.I.	—	8-10 H.E.I.	7-8 H.E.I.	13-14 H.E.I.	9-10 H.E.I.	—
11-13 H.E.I.	11-13 H.E.I.	9-11 H.E.I.	9-11 H.E.I.	11-13 H.E.I.	13-16 M.E.I.	—	13-16 H.E.I.	13-16 H.E.I.	13-16 H.E.I.	13-16 H.E.I.	13-16 M.E.I.
5½ H.E.I.	4½ L.E.I.	3 M.E.I.	3½ M.E.I.	8 M.E.I.	—	9 H.E.I.	5 H.E.I.	4 H.E.I.	6 H.E.I.	5½ H.E.I.	—
13-17 L.E.I.	13-17 L.E.I.	13-17 L.E.I.	13-17 L.E.I.	13-17 L.E.I.	—	—	18-23 L.E.I.	18-23 L.E.I.	—	18-23 L.E.I.	18-23 L.E.I.
9-11 H.E.I.	9-11 H.E.I.	9-11 H.E.I.	7-9 H.E.I.	9-11 H.E.I.	—	12-14 H.E.I.	10-12 H.E.I.	12-14 H.E.I.	12-14 H.E.I.	12-14 H.E.I.	12-14 H.E.I.
7-9 H.E.I.	7-9 H.E.I.	6-8 H.E.I.	4½-6 H.E.I.	7-9 H.E.I.	7-9 H.E.I.	12-15 H.E.I.	7-9 H.E.I.	9-11 H.E.I.	12-14 H.E.I.	9-11 H.E.I.	10-12 H.E.I.
—	—	12-14 M.E.I.	6-8 M.E.I.	—	—	—	—	12-13 M.E.I.	13-16 M.E.I.	10-12 M.E.I.	10-12 L.E.I.
6-7 M.E.I.	—	6-7 M.E.I.	6-7 M.E.I.	NR	NR	NR	NR	6-7 M.E.I.	NR	6-7 M.E.I.	NR

If it's H.E.I., use the higher index; if it's M.E.I. use an index midway between the high and low numbers. These recommendations are based upon accurate use of an exposure meter as shown on page 103.

TANK SENSE

Pick the right developing tank, know how best to use it, and film processing can be a snap.

Fear of trouble while loading tanks in the dark has scared untold numbers of people away from doing their own processing. And the actual troubles encountered in threading 35mm film onto reels, plus unsatisfactory results even when they did get the film loaded, plus a lot of mess, have ended the film processing careers of as many more. It seems to me that this state of affairs is unnecessary.

My purpose is not to tell you step by step how to load and use a tank. Rather, I'd like to point out why I think certain

kinds of tanks are good choices. Then I'll explain how to avoid trouble with those tanks.

There are two main kinds of tanks for processing 35mm films. One must be loaded in total darkness. That means removing up to five feet of film from its light-tight cartridge, fastening one end to the center of a reel and threading the length of film into spiral grooves in the two flanges of the reel. Once loaded with film, the reel is put in a light-tight tank which can be filled and emptied, and processing is done in a lighted room from that point on.

The other kind of tank is the "daylight loading" type and three outstanding examples are shown *below*. The

film, still in its light-tight cartridge, is put into the tank and the leader end is connected to a reel or core. Then the tank is made light-tight and the film is wound into it. It's all done in a lighted room. Daylight loaders are, in general, more complicated and expensive than the dark loading tanks.

Potential users of dark loading tanks include: really intent amateurs; those who intend to develop large numbers of films and are willing to learn to load such tanks properly; those who have available facilities to load a tank in the dark or are willing to struggle with a changing bag.

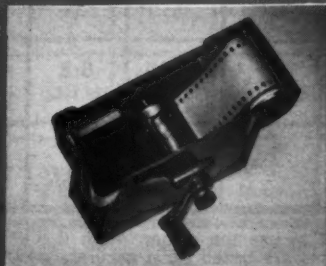
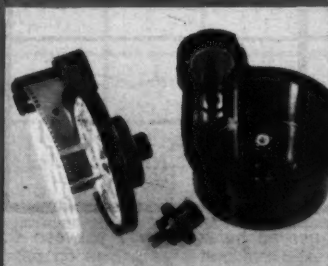
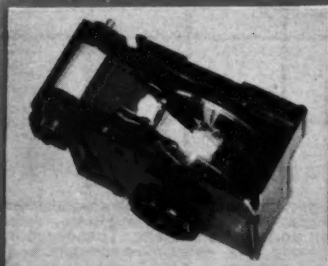
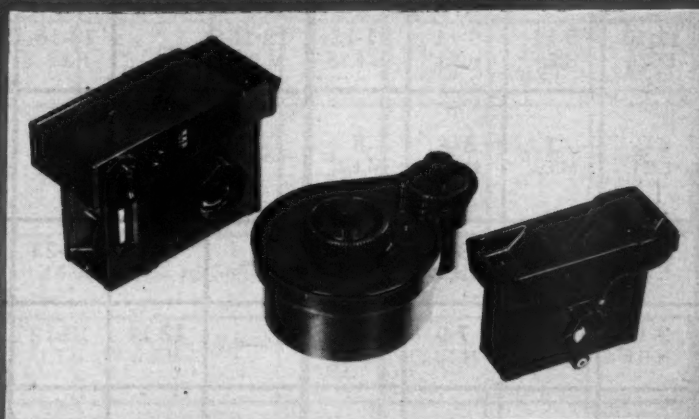
Why load in the dark?

I recommend daylight loading tanks to all the following: those who would like to do their own processing but have never loaded a film into a tank in the dark and are afraid to try it, or haven't the proper facilities; those who want to develop films in relatively small numbers (a roll or two a week, or even less often); all those who have tried dark loading and have given it up as a bad job.

Daylight loading tanks are not a new idea. The Rondinax and the Kodak (below) have been around for years.

DAYLIGHT LOADERS

L to r: Leitz Rondinax, \$24; Kodak Day-load, \$11.50; Agfa Rondix, \$8.95. Load, use them in a lighted room. Film winds on the Rondinax, Kodak reels, is cut off the spool by a built-in knife, fluid is added, the reel is rotated to agitate. The Rondix has no reel, is filled first; then film is wound in but stays attached to the spool. The text explains how it works.



They are made of plastic, with spiral grooved reels turned by exterior knobs. The Rondinax takes 7 oz. of fluid and has a built-in thermometer; the Kodak requires 16 oz. of fluid to fill it.

These tanks are not foolproof. If loaded carelessly or roughly the film may jam on the reel, particularly on the Kodak, which also gets balky with foreign-made cartridges. But if the knobs are turned carefully and smoothly you can load film without trouble.

The novel, compact, lightweight plastic Agfa Rondix was introduced in 1958. It has no reel. You place the film cartridge in a recess and clip the film end to a central hub turned by an exterior crank. Then you fill the tank with $6\frac{1}{2}$ to 8 oz. of developer, put the lid on and start cranking. This pulls the film out of the cartridge, through the developer, and winds it inside out on the hub, soaking wet and slippery. You crank until slight tension indicates that all the film is out of the cartridge.

Then you crank in the opposite direction until the film is all unwound and rewound again. And so it goes, back and forth. The trick is to quit cranking each time just before tension on the film causes it to bind and possibly scratch. Of course, constant cranking is necessary. Believe it or not, it works.

Among dark loading tanks I consider the stainless steel Nikor to be tops, although it is far from perfect and not quite stainless. The Nikor is standard for skilled darkroom workers. To avoid leakage around the lids you must be careful not to bend the cans. If you have several, try not to mix up the lids, which don't fit all cans precisely and tightly and may leak.

Among the inexpensive plastic tanks I have had most satisfactory results with the FR Special, which can take two films and has special advantages for washing (see page 102).

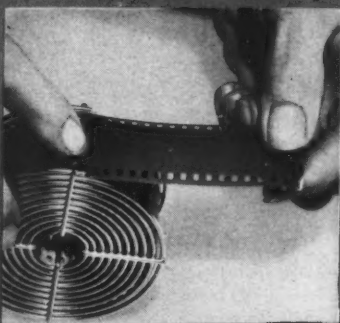
More about agitation

Improper tank agitation causes uneven film development. Agitate Nikor tanks as shown at *right*. Don't shake them violently; don't hold the tank vertical and try to rotate it. Both actions can cause excessive development around the sprocket holes. Give the spindle of a rotary tank one fast turn per second.

At one time "band" tanks were popular. These had no reel. The film was wound up, in the dark, together with an acetate band of equal length which had heavy crimping along the edges to serve as spacers. I found the bands were cumbersome, collected dirt, and eventually got brittle and broke.

Whatever tank you use, wash it thoroughly and dry it after each use.

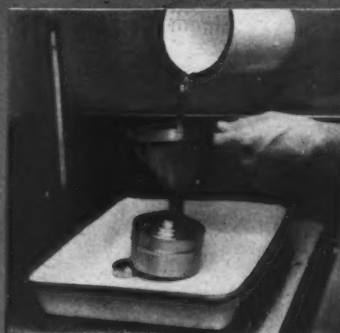
LOADING, FILLING, AGITATION TIPS



Nikor reels won't hold a full 36-exposure film. The overhang is easily scratched. When I know I'll use Nikor reels I usually stop at frame 34, to avoid possible damage to the end frames.



The film must be secured to the center of the reel. On Nikor reels it's bent at a sharp angle; FR reels utilize a spike, pushed into the film, as shown. You can ruin the first picture if you cut the leader too short or make the first exposure too near the beginning of the film. To avoid that, I cut off only the tapering part of the leader. Also, I advance the film three frames before setting the counter to No. 1. Many cameras do it automatically.



The filler hole in the top of a Nikor tank is divided. The small part is an air vent. Nikor tanks fill faster if tipped so the air vent is up. Even so, with a 36-exposure film wound on, fluid may balk at entering the tiny 35mm tank (shown), may back up and overflow, so filling takes longer. For fastest filling, put a 35mm reel in a 120 film size tank.



Nikor tanks should be agitated by inverting, turning, and righting once per second. Rotate the tank $\frac{1}{4}$ turn simultaneously, each time it is upended. Fingers should overlap the top and grasp the tank. If not, the top may come off accidentally; after that, suicide.

WHAT'S QUALITY?

Is there a single standard of technical quality by which 35mm negatives may be judged?

The answer to that question is "Yes," and this is how I define my standard of 35mm negative quality:

Considering the general type of film, the nature of the subject matter, and the conditions under which the picture was made, did the photographer combine film choice, focus, exposure, and processing in such a manner as to fully exploit the technical qualities known to be possible with a film of that general type? If he did so, then I would say that he is working to a high standard of technical quality achievement. If he did not, then he's working as most photographers do. As you can see, I feel that it's impossible to discuss 35mm technical

quality without first setting up a frame of reference.

The only way to judge a negative's real quality is by the way it prints. Let's assume a satisfactory straight printing job. I consider that those areas in the picture intended to be sharp should be as sharp as possible (other areas may be unsharp), that obtrusive graininess is a lamentable defect, that the range of tones should be consistent with the subject matter of the picture.

Theoretically, an enlargement should be viewed from a distance about equal to the focal length of the taking lens multiplied by the number of diameters of enlargement. Example: Your camera has a lens of 50mm (2 in.) focal length. A full negative made by this lens is enlarged $7\frac{1}{2}X$, so the narrow dimension fills an 8 x 10 print.

This print should be viewed from about 15 in. to see "correct" perspective, apparent sharpness, and graininess. This is a useful rule for comparison of technical quality and it is not a difficult standard to meet.

From this point on, my remarks about graininess and sharpness presuppose that the prints in question are viewed from the "correct" distance as described in the preceding paragraphs.

With today's great films, the minimum standard of performance should be ability to make a first class 8 x 10 glossy print from all or most of a 35mm negative. If you cannot meet this standard consistently with film in any speed group (except perhaps for occasional pictures made with superspeed film under "impossible" conditions) your picture taking and making techniques need an extensive overhaul.

A moderately careful worker should be able to make top grade 11 x 14 prints even from such high speed films as Ansco Super Hypan and Kodak Tri-X Pan. With medium fast films such as Kodak Plus-X Pan and Adox KB-21, the possibilities for technical excellence go up tremendously. Consistent inability to make technically excellent 11 x 14 prints from full negatives of these films is inexcusable.

The causes of graininess

The look of graininess in a print is the net result of many factors:

The speed of the film (by their nature the emulsions of slow and medium speed films have a finer grain structure than those of fast films); the amount of exposure of the film (excessive overexposure tends to increase graininess); development (vigorous or prolonged negative development to produce maximum film speed tends to emphasize graininess); type of enlarger used (those with condenser lenses in the optical system tend to emphasize graininess, while those with diffused light sources tend to suppress graininess); type of print paper (glossy surfaces and No. 4 or 5 contrast grades emphasize graininess, matte surfaces suppress it somewhat). And there are other factors, too, which affect graininess.

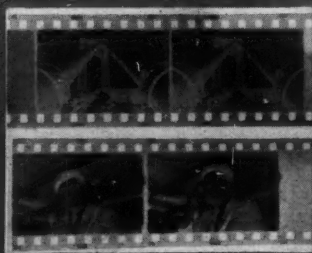
To all these I wish to add a new consideration which, to the best of my knowledge, has never before been published except for a brief mention in my 35mm column of Sept. 1958.

It is my belief that, all other things being equal, the apparent graininess of a print is directly affected by the sharpness with which the camera registered the image on the film. I suggest that one way to make your pictures appear to be less grainy (they really aren't) is to make them sharp. Exactly why this

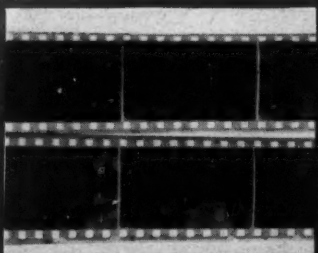
HOW DO YOUR 35MM NEGATIVES LOOK?



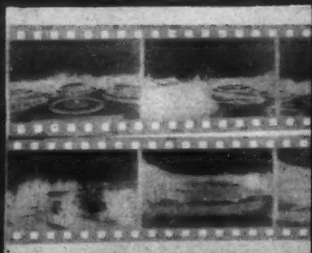
This is a good way to examine negatives. The light must be behind the film.



Excellent 35mm negatives, full of detail, correctly exposed, easy to print.



Too dark, result of overexposure, overdevelopment, or both. Tough to print.



Too light, due to underexposure, underdevelopment, or both. Too grainy here.

should be so I don't know. It appears to be a psychological/optical phenomenon.

As examples, I have included here bits of two pictures which are similar in most respects, except that in one the man is sharply focused and in the other he is out of sharp focus.

In the prints the sharpness/apparent graininess relationship was quite noticeable at first glance. However, when these areas of apparently differing graininess were isolated and examined separately they were found to have almost identical graininess patterns. The effect may not be visible here, due to the printing.

When fine grain developers are used (Agfa Atomal New, FR X-33B, Kodak Microdol, etc.) films such as Super Hypan and Tri-X Pan can be enlarged to 8 x 10 with graininess patterns barely perceptible at "correct" viewing distances; with medium fast films (Plus-X Pan, etc.) graininess should be virtually missing in an 11 x 14 print.

When the powerful medium fine grain formulas (Clayton P-60, Ethol UFG, Kodak D-76, etc.) are used with high speed films, graininess may be visible but should not be obtrusive in an 8 x 10, and not objectionable in an 11 x 14; with medium fast films graininess should be barely detected in an 8 x 10 but may show up in an 11 x 14.

How sharp a picture?

The apparent sharpness of a picture depends upon many factors: type of film and development, type of lighting, inherent contrast and texture of the subject, etc. All other things being equal, the differences in possible sharpness between films of different speed groups seem more pronounced than are differences in apparent graininess.


In an excellent 8 x 10 or 11 x 14 made from high speed films we can expect the main outlines to be rendered with good apparent sharpness. A face may stand out strongly, eyes may be well outlined, but on close examination interior detail is missing. Don't expect to find it. However, there is no good reason for the main outlines to be unsharp unintentionally.

Some medium fast films can make an 11 x 14 of amazingly sharp appearance, with proper development. Interior details of hair, eyes, skin, and other parts of the subject are visible. But don't expect to count pores unless the lighting emphasizes texture.

The medium slow and very slow films can make 11 x 14's of startling sharpness. To make full use of such films you must have a camera capable of making extremely sharp pictures and an enlarger able to project them without diluting the sharpness severely. Otherwise, there's no point in using these films.

At present there seems to be an irrec-

A PHENOMENON OF GRAININESS



This was in sharp focus.

This was out of focus.

Do sharp pictures show less graininess than unsharp pictures? Glance at these two blowups, then read the text for the explanation.

oncible conflict between the attempt to achieve minimum graininess and maximum sharpness and detail from a single given film. If you're striving for the limits of performance possible with a film you must choose which quality is more important and develop accordingly. I happen to prefer to work for maximum sharpness and usually depend upon the fine grain of the wonderful modern films to prevent obtrusive graininess.

I have no objection to the delightfully smooth, soft textured look produced by fine grain development of a medium fast or high speed film, when it is appropriate to the subject matter—a beautiful woman's face or body, or pretty baby. But when the subject matter calls for accurate rendition of important details, it is sheer nonsense to try to capture them with a film of only moderate sharpness ability, to then develop that film in a fine grain formula that kills sharpness, and finally to display prints made from it as an example of excellent 35mm technical quality.

I am not against fine grain development. I only want to point out that "fine grain development" is not necessarily a synonym for "excellent technical quality," despite a widespread impression that it is.

About 20 years ago you had to use fine grain developers to get pleasing 35mm results. Not so today. I have included fine grain developers in my charts. Go ahead and use them, intelligently, when their particular capabilities are needed.

Some outstanding combinations

Here are a few combinations of films and developers which, I believe, can give you results that will be of tremendously satisfying quality. Some of them are simply the film manufacturer's own recommendations. They're by no means the only high quality combinations, but I happen to have used all these successfully so I am familiar with them.

Anso Super Hypan: Anso Isodol, 1:1 or Kodak DK-50, 1:1; Edwal FG7, either 1:15 with 9% sodium sulfite solution (for fine grain) or 1:15 with water (for maximum sharpness).

Kodak Tri-X Pan: Kodak Microdol; Kodak D-76, 1:1; DK-50, 1:1.

Kodak Plus-X Pan: D-76, 1:1; Agfa Rodinal; FR X-22; Perutz Perinal; Microdol.

Adox KB-21: Rodinal; X-22.

Kodak Panatomic-X: D-76, 1:1; X-22;

Rodinal; Edwal Minicol, 1:4; Microdol.

Agfa IF: Agfa Atomal New; Rodinal.

Perutz Perpantic-17: Perinal.

Adox KB-14: Rodinal; Minicol, 1:4; X-22; D-76, 1:1.

Ilford Pan F: Rodinal; X-22; D-76, 1:1.

ODDS & ENDS

A brief discussion of equipment, materials, temperature control, washing techniques.

No single processing item is more important than a good thermometer. More about temperature later.

Glass graduates may break, but in quart and smaller sizes they're easier to read than enameled metal. Look for legible markings. For Rodinal or Perinal developers you need a tiny 10cc or 25cc cylinder graduate. Try a medical supply house if your photo dealer has none.

I use one plastic funnel (with a filter screen in it) for developer, another for shortstop and fixer. Get a tiny one for small bottles.

Film clips should nip into, but not mangle the film (as many do).

Plastic bottles are safer than glass for solutions used frequently. Developer and fixer come in these now; save them, or buy empties.

Don't open or mix more developer than you can use in 30-60 days. If you have more than is needed for that period, store it in smaller, airless bottles to avoid spoilage. Small bottles of con-

centrated one-shots are handiest to have around.

How do you know your shortstop is still good? Get the kind with an indicator that changes color when the solution gets tired out.

Rapid fixers have proved their effectiveness, save time. To test fixer, drop in a piece of undeveloped film, see how long it takes to clear.

Everyone who develops film should have at hand the Kodak Master Darkroom Dataguide book (\$2.95) which includes the developing computer shown at left. If the temperature of the developer is slightly higher or lower than recommended by the manufacturer (for example, 68F or 72F instead of 70F) this device makes it easy to figure the right developing time.

Watch that temperature!

Try to keep the temperatures of all processing solutions, and the wash water, within five degrees of each other. Where it's difficult to control the temperature of running wash water, fill a gallon container with water of the proper temperature and use the rinse method of washing described below. It's just as effective as running water, according to the experts.

Metal tanks are good conductors and respond quickly to temperature changes. They must be watched more carefully during processing, but it's easy to control the temperature of solutions by putting the tank in a water bath. Keep hands off the tank except when agitating; your body heat can raise the temperature noticeably in 10-15 minutes.

Plastic tanks are poor conductors, respond slowly to temperature changes. Solution temperatures tend to be stable during processing, but it's harder to control the temperature of solutions in the tank.

Developing tanks get hot and cold too. If you pour 8 oz. of developer at 68F into a tank that's been a long while in a room temperature of 80F the solution will get warm.

Wash accelerators, hypo neutralizers, clearing agents—call them what you will, they've revolutionized film washing. Here's the routine.

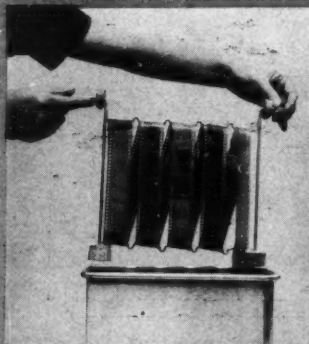
First, about a minute wash in running water, or a couple of minute rinses in fresh still water. Then into the washing aid for 2-3 minutes with frequent agitation. Five minutes in fresh running water, or four or five rinses (two minutes each) in fresh still water. That's it.

After washing, give the film a one-minute bath in a Kodak Photo-Flo solution. Without wiping or sponging, hang it up to dry out of drafts and dust. Mix the Photo-Flo sparingly. Too much is worse than none.

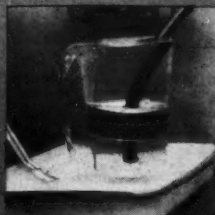
TIMING, INSPECTION, AND WASHING



Invaluable Kodak Developing Computer figures times according to temperatures.



If you must develop by inspection, this rack helps. Voss Photo Corp., New York.



Letting a stream run over the top of the reel (left) is just a waste of water. With Nikor reels, push the hose through (center) so the film gets force flow washing from the bottom up. Hollow center spindle of the FR Special serves the same purpose (right). Put a hose over it.

ABOUT EXPOSURE

35mm negative quality begins with correct exposure. Here's a quick review of meter use.

Knowing how to use your meter to get correct exposure will soon be even more important, for film exposure indexes are about to change mightily. Note this carefully.

At present, American film exposure indexes are designed with a built-in safety factor. If you use your meter set to the "official" exposure index you are really giving $2\frac{1}{2}X$ the exposure needed to get an excellent negative. There is every indication that American film makers will soon drop the exposure index safety factor completely in favor of higher and more realistic indexes. The films won't change, but your meter settings will, and you're going to have to be a bit more accurate with that meter. My film developer charts (pages 92-97) take this into account. Please be sure to read the detailed information about exposure indexes on page 92 before using the charts.

A look at meters

There are two main types of exposure meters: Incident light meters (1) measure the brightness of the light falling on the subject; the meter's cell is pointed at the position from which the camera will be used. Reflected light meters (2) measure the brightness of light reflected from the subject. Some can be converted to incident light meters by adding an accessory (1, lower).

For 35mm black-and-white work, particularly for nearby subjects, I prefer incident light meters. Those with a hemispherical light collector (1, upper) measure front, top, and side light, give "average" readings, require least judgment on the part of the user. Flat light collectors (1, lower) ignore side light, but the error, if any, will be only a slight overexposure. Meters built into cameras (1, lower) are meant for reflected light use; some come with easily lost incident light attachments.

Reflected light meters require more judgment in use. With soft, even light (2, upper) take a reading off the skin, give $2X$ the indicated exposure to insure

adequate detail in dark hair, eyes, and clothes. If important parts of the subject are in bright light and shade, measure both areas (2, lower), give an exposure halfway between. Another way to get an accurate "average" exposure is to take a meter reading off a clean, matte surface, white paper held vertical and aimed at the camera position (3, upper), then give $5X$ the indicated exposure. This is good in dim light. In dimmest light, where the meter can't measure reflected light, aim the bare cell at the main light source (3, lower), give $20X$ the indicated exposure.

For scenics, reflected light meter use varies. With the subject nearby (house across the street, etc.) and no big sky areas in the picture, aim the cell as in (4). If foreground detail is important, aim down slightly (5) to offset the sky's effect on the cell. For a really dramatic cloud filled sky, aim the cell at it (6). Ground objects may be underexposed.

Most meters built into cameras are adequate for bright light; few are sensitive enough for accurate dim light work with high speed film. Often it's easier to read a built-in meter if you hold the camera vertically, view the needle from the side.

Among reflected light meters I think the G.E. PR-3 with its accessories is sensitive, versatile, and convenient to use. The Weston Master III has special advantages for the very precise worker. However, buying a particular brand of meter is not as important as knowing how best to use whatever brand you happen to have. The techniques illustrated below are general and can be used with most meters.



DISCOVERY no. 47





◁ UN building. Leica M3, 50mm lens, Plus-X, 1/125, f/11.

△ Profile. Leica M3, 85mm Nikkor, Tri-X, 1/30 at f/2.

NINETEEN-YEAR-OLD DAVID BATCHELDER FIRST BECAME INTERESTED IN PHOTOGRAPHY THROUGH SEEING PUBLISHED PHOTOGRAPHS IN MAGAZINES. WHILE HE WAS STILL IN HIGH SCHOOL HE WORKED AS A PRO, LEARNING ABOUT TECHNIQUE, COMPOSITION, AND LIGHTING ON HIS OWN. FOR BIOGRAPHICAL INFORMATION AND TECHNICAL DETAILS, SEE PAGE 126.

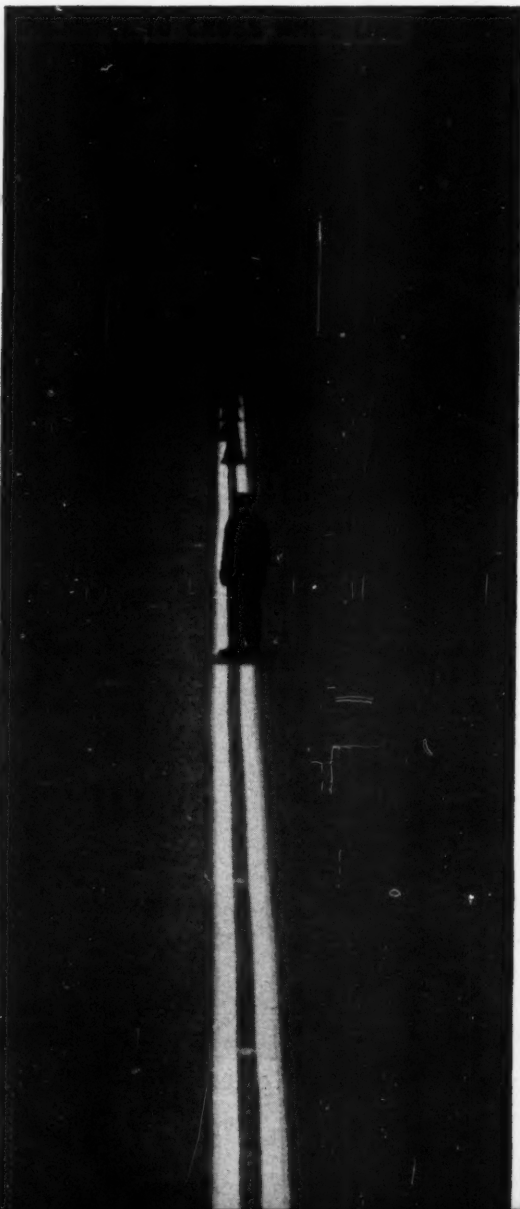


△ Cat. Leica M3, 85mm Nikkor, Plus-X, 1/125 at f/4.

MONTHLY CONTEST

For a new photographic challenge, take a crack at the humorous picture

HUMOR is something that challenges most photographers to go out and shoot 'em up (rolls of film, that is). There is always a question of whether to let the humor happen naturally, or to pre-visualize a hilarious situation and pose it for all it's worth. As these four photos show, both approaches can be successful. The important thing is not to miss a laugh, photographically speaking.



Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger. Polaroid prints may be submitted in original size. Your name, address, and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.



△ **MOVE IN CLOSE** to catch subtleties of humor. May Mirin, New York, N. Y., contrasted man's expression, large hat. Rollei, Tri-X, 1/250, f/5.6.

◁ **CROP WITH CARE** to eliminate unimportant elements. In this carefully composed shot of a policeman observing the letter of the law, Edward J. Berndt, New York, N. Y., employed a 190mm lens on his Plaubel Makina. Panatomic-X, 1/100, f/11.



CHOOSE FRESH ANGLES, keeping your background fairly simple as Nicole Schoening, New York, N. Y., did in appealing high-angle shot of baby. Rolleiflex, Tri-X film, exposure of 1/250 sec. at f/4.



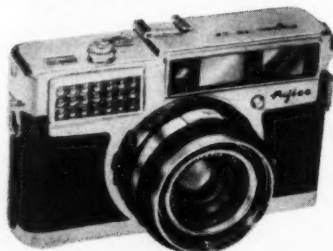
COMPOSE TIGHTLY whenever possible to center attention on main action. For this prizewinner, Jules Rieff, New York, N. Y., used Leica IIIc, 85mm Nikkor lens, Plus-X, exposed at 1/30 sec. at f/2.8.

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MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

FUJICA 35-SE GOES SEMI-AUTOMATIC



Manufacturer's Specifications: Fujica 35-SE 35mm rangefinder camera with built-in coupled exposure meter. Lens: 45mm f/1.9 Fujinon. Shutter: Fuji Synchro MXL with speeds from 1 to 1/500 sec. Viewing: Combined range-viewfinder, projected picture area frame with automatic parallax correction. Other features: Wind crank on camera bottom, rewind crank on camera side. Price: \$119.95. Importer: Fuji Photo Optical Products, 111 5th Ave., New York 3, N. Y.

The Fujica, that 35mm rangefinder camera with the very bright range-finder and excellent projected picture area frame, is back again with a faster lens and a coupled exposure meter—all in a camera body only fractions of an inch larger than the other Fujicas.

Since the basic camera design was reviewed favorably in MODERN TESTS, Oct. 1958, we'll stick to the two additional features—the built-in exposure control system and new lens.

Basically here's how the exposure system works. First, rotate a black

ring around the lens barrel until the film speed index is set. Now, get the shutter speed you want by turning another ring on the lens mount. To find the right exposure, rotate a third ring on the lens mount which changes the aperture. When the meter needle in the window atop the camera is properly centered, you're ready to take the picture.

There are a few peculiarities of the system which should be mentioned. Since the ASA markings are click stopped, users of such films as High Speed Ektachrome (Index 160) may be in a slight quandary as to where the index should be set—the markings skip from 100 to 200. Actually, if you use the 200 marking you'll be within 1/2 stop of the right ASA index. The latitude of the film will take care of the small discrepancy. Incidentally, there are special markings on the index for color films with speeds of 10, 12, and 32.

Tests indicated that the exposure meter was extremely accurate compared to built-in meters on other cameras. The Fujica designers feel that meter users are often misled in poor light where almost no meter will give accurate readings. Consequently, there is an automatic stop which prevents you from trying to line up the meter needle beyond the point that the maker feels is the minimum light operating ability of the meter. However, by pressing a release lever, you

IN NEXT MONTH'S MODERN

Giant Camera Buying Guide!

can set the camera manually without referring to the meter needle.

Lens tests of the new f/1.9 lens indicated that at f/1.9 sharpness is acceptable at the center, with some sharpness fall-off and flare at the edges. At f/5.6 overall sharpness is excellent and flare seemed to be non-existent. Sharpness remained excellent as lens was stopped down to f/22.

HEILAND PENTAX H2 IS IMPROVED REFLEX



Manufacturer's Specifications: Heiland Pentax H2 35mm eye-level reflex. Lens: 35mm f/2 Auto-Takumar. Shutter: Focal-plane with speeds from 1 to 1/500 sec. Focusing: Non-interchangeable eye-level prism with Fresnel lens focusing to 1.8 ft. Other features: Rapid wind, rewind levers, internally coupled semi-automatic diaphragm, rapid return mirror. Price: \$179.50. Importer: Heiland Division, Minneapolis-Honeywell Regulator Co., 5200 E. Evans Ave., Denver 22, Colorado.

In one fell swoop, Heiland has taken over the importation of the Asahi Pentax cameras, announced the discontinuance of the Asahi Pentax S and K models, and is introducing a new Pentax, similar to but improved over the K model.

The weight, shape, and size of the new Pentax follows that of the older models. The viewing system produces the same brilliant image with central diagonal lined circle which made the K model such an easy camera to focus quickly and accurately. The rapid return mirror is as fast as ever and the moderately quiet shutter mechanism is retained. The shutter speed wheel, however, shows a tremendous improvement. Unlike the earlier models, which divided the slow and fast speeds between two setting dials, all the speeds from 1 to 1/500 sec. are now on a single dial which needn't be pulled upwards to set. Just rotate and set the easy-to-read numerals at the right click stop. You'll note there's no

T E S T S

the newest cameras
the latest films
important accessories

longer a 1/1000 sec. speed on the H2 model. However, 1/500 sec. should serve adequately for all sports events.

The new lens, which has a Pentax, Pentacon, Praktica interchangeable lens thread, is an f/2. Originally, the S model was equipped with a f/2.2 Takumar of fairly good quality. The f/1.8 Takumar on the K model was a great improvement after the f/2.2. The latest f/2 proved to be adequately sharp at f/2 with only little fall-off at the corners and flare. At f/4 overall sharpness was good, and at f/5.6 it was excellent. Sharpness remained excellent from f/5.6 to f/22.

The H2 Pentax operates quite like the older K model—focus at full aperture, then press the shutter release to stop the lens down to the predetermined opening and fire the shutter. Then, after exposure, recock the lens to full aperture by pushing down on the lever which falls handily under the left forefinger when the camera is held at eye level. The lens barrel itself is similar to that on the K, but the new lens has intermediate click stops between the f/2, 2.8, 4, etc., openings.

There's a new carrying case available which is a vast improvement over all single-lens reflex ever-ready cases to date. It's made of a soft leather with heavier protection inside the lens cup. The front is hinged and drops out of the way for shooting. The carrying strap attaches directly to the camera itself and stays there whether the camera is in the case or out. Instead of the traditional and awkward tripod socket anchor screw, there's a fast-acting leather snap strap across the top of the camera to keep the camera secured to the case. Nice even at \$12.—H.K.

RETINA IIIS, REFLEX: KODAK'S TWIN SISTERS

Manufacturer's Specifications: Retina Reflex S eye-level single-lens 35mm reflex camera. **Lens:** 50mm f/2.8 Schneider Retina Xenar. **Shutter:** Synchro-Compur

MXV with speeds from 1 to 1/500 sec. plus self timer. **Focusing:** Eye-level prism with full ground glass plus central split-image rangefinder, focusing to 3 ft. **Other features:** Rapid wind lever, built-in meter coupled to diaphragm control, automatic lens diaphragm, provision for interchangeable lenses with behind-lens shutter. **Price:** \$199.50. **Manufacturer:** Kodak AG, Stuttgart, Germany.

Manufacturer's Specifications: Retina IIIS 35mm rangefinder camera. **Lens:** 50mm f/2.8 Schneider Retina Xenar. **Shutter:** Synchro-Compur MXV with speeds from 1 to 1/500 sec. plus self timer. **Focusing:** Single-window rangefinder with frame line, automatic parallax correction, focusing to 3 ft. **Other features:** Rapid wind lever, built-in meter coupled to diaphragm control, provision for interchangeable lenses with behind-lens shutter. **Price:** \$157.50. **Manufacturer:** Kodak AG Stuttgart, Germany.



Being somewhat of the impatient kind here at MODERN, we jumped the gun a bit last September and reviewed a Retina Reflex S camera with f/2.8 Rodenstock Ysarex lens. This camera although not officially imported by Eastman Kodak of Rochester was widely available in camera stores. Now the same camera is ready for purchase with Kodak (Rochester) blessing and more important, their guarantee and serial number on camera top.

Rather than go over the same material, however, that we covered in Sept. (thumbnail review—a darn fine single-lens reflex even though it doesn't have a rapid return mirror) we thought we'd concentrate this month on the newer and lesser known Retina IIIS rangefinder camera. Together with the Reflex, they constitute the first truly compatible lens system of a 35mm rangefinder and reflex camera.

We last saw the Retina IIIS at Photokina International Photographic show in Cologne, Germany, last year, when it was originally introduced. It seemed to us to be one of the neatest, cleanest behind-the-lens shutter, coupled exposure meter cameras made. The body design—loading, meter coupling, lens mount—is almost identical to the Retina Reflex S. Only in the viewing department do things vary.

We were very favorably impressed with the rangefinder image, which was exceptionally brilliant and quite easy to align with the main image. Color separation between the two images plus the large size of the secondary moving image proved excellent. Consequently, we've been sitting somewhat on pins and needles waiting for the camera to appear on our desk. However, when the Retina IIIS appeared for us to test it looked like the one we'd seen before, but a glance through the viewfinder indicated that some changes had been made in the viewfinder—at least as far as we remembered the older model. The permanently visible outer frame for the 35mm field of view in the production model is barely visible if you wear glasses. The 50mm picture area, rather than made of a straight line outline as we had remembered it, now consists of lines and dots. It's quite difficult to use. The 85 and 135mm frames which come into view when those lenses are placed on the camera are even more difficult to view satisfactorily. The brightness of the frames themselves is only sufficient in adequate outdoors or bright indoor lighting.

Lenses varied too.

The 50mm normal lens was adequate.
(Continued on page 110)

MODERN TESTS

(Continued from page 109)

quate at the center at full aperture, good at $f/5.6$, very good to excellent from there on to $f/22$. There was some corner fall off at large openings. The 85mm $f/4$ Schneider Tele-Arton (\$78.50) was very good at $f/4$ and excellent from $f/5.6$ through $f/22$ with no apparent fall off at the corners at any aperture. Although 50mm $f/1.9$ Schneider Xenon lenses will be available for both the Retina IIIS and Reflex S at a higher cost, they were not available for testing. The physical size of the lens, however, is somewhat larger in diameter and greater in length than the very compact $f/2.8$ lens tested. Past tests on similar 50mm $f/1.9$ lenses indicated, however, that they were excellent in quality. While the slightly greater lens aperture would have no real effect on the operation of the Retina IIIS with its rangefinder focusing system, the choice of lenses would have a pronounced bearing on the ease of operation of the Retina Reflex S.

Because the brightness of the viewing screen of any reflex depends to a great extent on the maximum aperture of the lens, the $f/1.9$ would undoubtedly give you a more brilliant viewing image—even though the image as seen through the viewfinder with the $f/2.8$ lens is bright indeed. The 135mm $f/4$ Retina Tele-Xenar (\$87.50) behaved in an identical manner. With the 135mm lens, which was rather bulky in comparison to the compact 85mm, the closest focusing distance was slightly over 14 ft., which is rather distant, particularly if you're intending to use it for portraiture. Of course, a close-up lens over the 135mm would solve this difficulty.

The 35mm Retina Curtagon $f/2.8$ (\$74.50) was fair at full aperture, much better at $f/5.6$, and good to very good at $f/11$ to $f/22$. Performance of the 28mm $f/4$ Curtagon (\$86.50) was not quite up to the 35mm. With the latter lens a special auxiliary finder which slips into the accessory shoe must be used to outline the field of view.

A second point in favor of the faster $f/1.9$ when used on the Reflex S: the shallower zone of sharp focus (depth of field) of the faster lens will cause the image to move in and out of focus more swiftly, making the exact point of sharpest focus easier to find. How important are these points? Go to your camera dealer, try both lenses on the Retina Reflex S and see.

While we've covered the lens and

viewing systems of the Retina IIIS rather thoroughly there are many other features which are of interest in terms of operating ease.

The lever on the base of the camera which controls the opening of the back is neatly hidden by a spring-loaded cover making it just about impossible to open the camera back in error and expose the film. The exposure counter, which is slightly difficult to set, has a few features which more than make up for it. The counter indicates the number of exposures yet to shoot. When the counter reaches zero, it locks the camera mechanism, so that neither the shutter release nor the rapid advance lever can be operated. The shutter release incidentally is one of the smoothest we've ever felt and quietest we've ever heard. The rapid wind lever on the camera bottom, some will like and some will not.

In loading the camera special care must be taken to make sure that you wind on sufficient film so that the film perforations cover both sprocket drives, because if it's not done, the film will not advance properly.

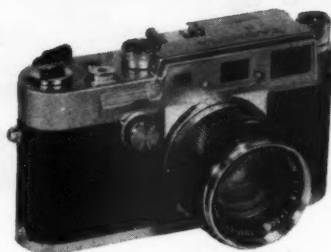
While there is no rapid rewind lever attached to the rewind knob, the

DON'T MISS NEXT MONTH'S MODERN TESTS ON THE

Zenza Bronica
Ultrablitz Mono Jet
Eastman 120 Plus X Pan

rewind button stays pressed in with-out pressure, frees your finger. As previously reported in the test of the Retina Reflex S in the Sept. issue of MODERN, the exposure meter is one of the most sensitive and accurate of all built-in and coupled meters. We were able to read an exposure as low as $\frac{1}{8}$ sec. at $f/2.8$ with a film index of 400, a creditable performance indeed. Exposure controls are set correctly by turning the control lugs on the lens mount while aligning two meter indicators which appear in a window on the top of the camera. Like the Retina Reflex S, the IIIS is extremely well machined and impeccably finished. However, in our opinion, the more expensive camera type, the Retina Reflex S, is a far better choice for a camera than the new IIIS—unless you're really pro rangefinder and dead set against eye-level prism reflex cameras.—H.K.

YASHICA AND NICCA MARRIAGE MAKE YF



Manufacturer's Specifications: Yashica YF Nicca 35mm rangefinder camera. Lens: 50mm $f/1.8$ Yashinon. Shutter: Focal-plane with speeds from 1 to 1/1000 sec. Focusing: Combined range-viewfinder with projected picture area frame, automatic parallax correction. Other features: Single stroke rapid wind lever, picture area frames for 50 and 105mm lenses, interchangeable Leica-type screw thread lens mount. Price: \$149.95. Importer: Yashica Inc., 234 Fifth Ave., New York 1, N. Y.

The marriage of Yashica, well-known maker of leaf shutter still cameras, with Nicca Camera Company, producers of focal-plane 35mm cameras, has brought forth progeny—and a charming child it is, too.

There is an undeniable similarity in both size and shape to the Leica M3. The YF camera loads in a manner almost identical with the M3—the base plate is removed and the film inserted from the bottom while the back plate is swung out of the way to check that the film is threading properly.

The viewfinder window is exceptionally brilliant and the picture area frames for the 50 and 105mm lenses of excellent brightness. The secondary rangefinder provides a good image although color separation could be better. Both picture area frames are easily discernible even if you wear glasses.

We commend the single stroke rapid wind as one of the best we've ever encountered in our tests. The lever of black metal tipped with a textured, baked enamel thumb grip, swings in a short arc around the edge of the camera top without jutting out backwards towards your nose or eyes. As a result the camera can be held at eye level during winding even by left-eyed photographers—and any left-eyed readers who've nearly had their eyes poked out by the wind levers from right-eyed cameras know what I'm talking about. The wind, incidentally, is exceptionally smooth and posi-

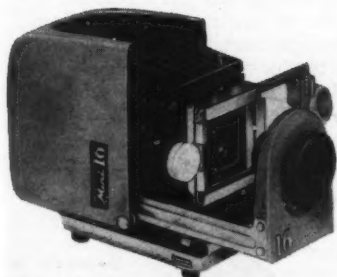
tive. There is a rewind knob but no rapid rewind lever, although the rewind button atop the camera does remain "in" without pressure while rewinding. The exposure counter must be set manually. The shutter button, threaded to take a cable release, is actually a rather broad, slightly raised platform. There are few releases on any cameras which provide a smoother, more gentle release. And the shutter action itself is quiet and almost vibrationless. Set the fast shutter speeds by lifting up and turning a shutter speed wheel located on the top of the camera.

This wheel does turn during the shutter action so you must keep your fingers away from it while shooting—a minor inconvenience. The slow speeds are located on a small dial at the front of the camera—Leica IIIg, Canon style.

The Yashinon lens is neatly mounted in its Leica thread with a ribbed lens tube which can be used for focusing. You can also use the traditional Leica-type focusing lever, which locks at infinity. Click stops provide an $f/2$ setting as well as the full $f/1.8$, a convenience for the many photographers who feel that they'll get slightly better definition by closing the lens fractionally from full aperture. The lens proved to be adequately sharp at $f/1.8$. Only a little sharpness fall-off at the corners and flare were present. As the lens was stopped down, sharpness improved. From $f/5.6$ to $f/22$ overall sharpness was excellent—no flare or fall-off seemed to be present.

The construction of the camera throughout seems to be of a very high quality which contrasts markedly with a piece of rough chrome ornamentation over the rangefinder windows.—H.K.

MINI 16 PROJECTS LARGE SCREEN IMAGE



Manufacturer's Specifications: Minolta Mini 16 projector for use with Minolta 16 and other ultra-miniature slides in standard 2×2 mounts. Lens: Four-element, 40mm

$f/2.5$ Rokkor. Operation: Manual, semi-automatic with Auto-Changer or with Airequist changer. Other features: 75-watt bayonet bulb, folding construction. Weight: With carrying case, $2\frac{1}{2}$ lb. Price: With carrying case, manual slide changer, Airequist adapter and mount which converts a tripod into projection stand, \$37.50. Importer: Kanematsu New York, Inc., 150 Broadway, New York 38, N. Y.

The small size (case measures $8 \times 5\frac{3}{4} \times 3\frac{3}{4}$ in.), light weight (total with case, $2\frac{1}{2}$ lb.), simplicity of design and ease of operation are considered advantages of the Minolta Mini 16. Collapsed (the metal case of the projector folds over the lamp housing while the lens, which is attached to rails similar to those on a view camera, retracts to flush with the case), the projector measures only $4\frac{1}{2} \times 4\frac{3}{4} \times 2\frac{3}{4}$ in. Practically pocket-sized, if you've got big pockets.

The Mini 16's operation and performance are in line with its other features. We whipped it out of the carrying case, depressed the cover release buttons on the sides of the base front and tilted the cover back. The lens leaped out into position. We attached the slide carrier, plugged the machine in, inserted a slide and focused. Result: A large, sharp, brilliant image.

From a distance of 3 ft. the length of the projected image is about 1 ft.; from 10 ft. it measures a little over 3 ft. This image size approximates that projected from a 35mm slide in a 35mm projector from about the same distance.

The image projected is surprisingly bright considering the strength of the bulb. The condenser system is just adequate for 16mm, and will not cover the 35mm format even though the 35mm mounts will fit the machine. Image brightness falls off about one full stop from the center to the edges of the screen. However, this is true of many projectors.

One warning: There is no blower system for cooling, and the projector tends to heat up. Focus may change if you leave slide in for any period of time since heat causes slides to pop out of focus.—P. C.

ELGEET 8mm EDITOR PROJECTS MOVIE IMAGE

Manufacturer's Specifications: Elgeet 8mm Ediview movie editor. Screen size: $4\frac{3}{8} \times 5\frac{7}{8}$ -in. Rewinds: 400-ft. capacity. Lamp: 50-

watt. Lens: $f/1.8$. Other features: projection viewing system on hooded screen, single crank for film advance and reverse, film marker, focusing knob, and framer, all self-contained in $9\frac{1}{2} \times 14\frac{1}{2}$ -in. carrying case. Price: \$59.50. Manufacturer: Elgeet Optical Co., Inc., 838 Smith St., Rochester, N. Y.



The Elgeet Ediview represents one of the most significant changes in motion picture editing machine design in years. Normally the film is projected on a small ground-glass screen.

The Elgeet utilizes a system similar to that of a regular motion picture projector. The film is projected on a $4\frac{3}{8} \times 5\frac{7}{8}$ matt white screen.

A single crank moves the film from left to right for normal projection and then from right to left for rewinding the film.

The editor, projection unit, hooded screen, rewind reels, and dry splicer are housed in a single case.

In our tests the projected image proved sharp and bright—in dimly lit rooms. The image was definitely superior to that on an ordinary ground-glass screen. In brightly lit rooms we had difficulty in seeing it.

The rewinds are geared smoothly. While image movement was not as steady as on a regular screen, it was certainly adequate enough for pre-viewing and editing.

The dry splicer is handily mounted on the right side of the machine in a good position for splicing. The splicer blades make clean, accurate frame line cuts.—M.A.M.

RISOMATIC BAG WORKS LIKE AN INNER TUBE

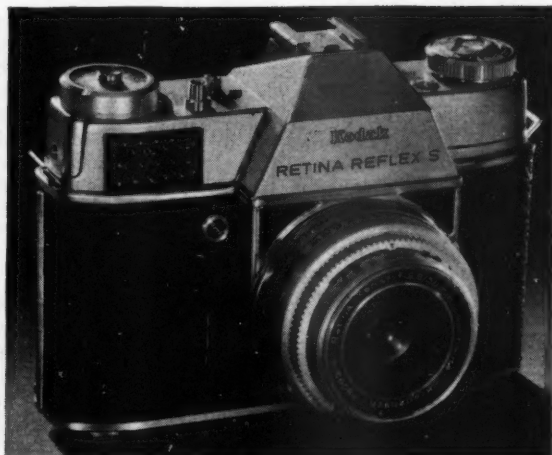
Manufacturer's Specifications: Accura Risomatic Changing Bag. Features: Inflatable rubber tubing inner frame erects cotton bag into "portable darkroom." Elastic entry sleeves at each end. Size: When

(Continued on page 136)

IN EUROPE, where people who make

The discriminating European of middle income tends to own a far better camera than his American counterpart. This is a long tradition; and in 35mm, Kodak Retina Cameras are an important part.

Retina owners here can tell you why. Ask them. Or ask your Kodak dealer. He knows why the words "I own a Kodak Retina Camera" are proud words in any tongue.



DYNAMIC REFLEX

Choose the new Kodak Retina Reflex S Camera, 50mm $f/1.9$, for action... for lens speed that dares the impossible... for the toughest combinations of fast motion and poor light... for successful color anywhere. Choose it for adventuring on the paths that are closed to lesser cameras.

Exposure won't worry you—just match a pointer to the needle of the built-in photoelectric meter, and your lens is correctly set! *Dim light won't worry you*—because you'll focus and view always at wide-open brilliance. *Sharpness won't worry you*—because you focus crisp and clear at life-size scale anywhere on the full-area ground glass.

Change focus or aperture, and twin pointers automatically tell you the field depth. Change shutter speed—and your lens aperture adjusts automatically to match. Switch to any of the superb wide-angle or telephoto lenses below—and you still have automatic wide-open viewing, automatic stop-down as you shoot, automatic field-depth indication, parallax-free framing, precise rangefinding. Truly a great camera—one that lets you meet any challenge. With Retina Xenon $f/1.9$, **\$235.00**

VERSATILE REFLEX

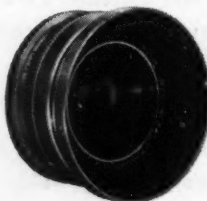
Choose the Kodak Retina Reflex S Camera, 50mm $f/2.8$, to explore new picture concepts... to try the special, the unusual... to move in close for the minutiae, closer yet for the microscopic... to create special effects... to document, copy, and record.

Except for the lens, this camera is identical with the Retina Reflex S, 50mm $f/1.9$... and you can add an $f/1.9$ later, if you choose. Most of the specialized Retina aids... the close-up devices, microscope adapter... are designed to fit the $f/2.8$. Filters for the $f/2.8$ are smaller, cost less.

With this camera and any lens or attachment, at any distance, what you view is what you get. You work fast and sure, focus as you view, anywhere on the fine ground glass, or with the rangefinder.

Meter-linked exposure settings take just a moment. You move freely up and down the shutter-speed scale—from a full second to 1/500—and aperture adjustment is automatic. In any situation, you're flexible, versatile, certain always of what your camera is doing. A remarkable instrument, fit for a professional! With Retina Xenon $f/2.8$, **\$199.50**

The new Kodak Retina S Lenses fit both the Retina Reflex S and Retina IIIS Cameras. Interchangeable in seconds, all lenses couple automatically with the rangefinder and automatic exposure control.



Extreme wide-angle, 28mm $f/4$. Ideal for cramped quarters. 7-element construction. Focuses 3 feet to Inf. **\$86.50**



Most popular wide-angle, 35mm $f/2.8$. Medium-wide angle, ultra-fast, 7-element design. Focuses 3 feet to Inf. **\$74.50**



Moderate telephoto, 85mm $f/4$. Extremely useful for portraiture, medium-distance scenes. Focuses 6 feet to Inf. **\$78.50**

fine-camera ownership is a tradition,
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Kodak Retina Cameras their choice



EASY-TO-OWN IIIS

Choose the *Kodak Retina IIIS Camera* for the pleasure of owning a great new Retina at a budget price. It costs less than its reflex cousins because the rangefinder-viewfinder system costs less than the pentaprism reflex system. Except for this difference, the Retina IIIS is identical with the reflex models. You use it with the same ease and authority.

You can choose your Retina IIIS with either of the basic lenses—50mm *f*/1.9 or 50mm *f*/2.8. These and the other Retina S Lenses couple automatically with the rangefinder, exposure meter, and shutter linkage. You have the full freedom and ease of meter-linked exposure control with coordinated shutter and aperture settings.

To conquer action, you have shutter speeds to 1/500. In dim light your shutter measures out a full second; and a special scale indicates exposure times to 250 seconds. With flash, you're in synch for M-class bulbs or electronic. And the full system of Retina S lenses and aids is available to complement your expanding photographic ambitions. It's a lot of camera for so modest a price. With Retina Xenar *f*/2.8, **\$157.50**; with Retina Xenon *f*/1.9, **\$193.00**



CLASSIC IIIC

Choose the famous *Kodak Retina IIIC Camera* for its blend of capability, lens speed, and the classic charm that has endeared it to thousands of proud owners. Choose it also for slim beauty and compact design—the ability to close like a conventional folding camera, yet open with the rigidity and precise alignment of a solid-front miniature.

Dim light and action find your camera willing and able, because your basic 50mm is a fast *f*/2. You're sure of critical sharpness and top color rendition in your slides and negatives. No problems with cramped quarters or long shots, either: just interchange the 50mm with the 35mm wide-angle or 80mm telephoto lens components. You focus and view through the single "big picture" window. Luminous frames show your coverage with 35mm, 50mm, and 80mm lenses.

Shutter speeds from 1 second to 1/500, built-in meter, fast loading, and single-stroke film-advance invite you to enjoy the challenge of action, sure that your movements can keep pace with most situations. With 50mm *f*/2 Retina Xenon-C, **\$175.00**



Extreme telephoto, 135mm *f*/4. Superb lens for distant scenes, nature studies, sports coverage.

\$87.50

In America, as in Europe, Kodak Retina Cameras are always in demand. Your Kodak dealer may not have all models at all times. But if you have to wait a bit—it will be worth it.

EASTMAN KODAK COMPANY

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Kodak

Q & A

LOWDOWN ON STOR- ING AND CLEANING YOUR MOVIE FILM

Q. My photo dealer keeps film in a refrigerator. Is this just to impress the customers or does it help to keep the film fresh?

A. Your dealer is definitely on the right track if he keeps large quantities of film on hand. Ordinarily, if film is used as quickly as it is purchased, it may not be necessary to store it in a refrigerator. However, if you buy many rolls of film and don't use it for some time, the best place to keep it is in the freezer or frozen food compartment. Frozen film will remain as fresh as the day you bought it for years after the expiration date on the package—if kept in its original sealed container. The freezer is also the best place to keep exposed film (resealed in its can) that can't be processed immediately. If you can't keep film in a freezer, your refrigerator is the next best thing. Refrigerated, unexposed or exposed film should be thawed for at least two hours before processing—longer if frozen.

Q. Will silica gel provide adequate humidity control for stored film?

A. Yes, providing you use enough of it. Too small a container may not be able to absorb enough moisture from the air. When silica gel becomes wet, heat in an oven at 350°F. will dry it. (When dry, silica gel is blue, but when saturated it turns pink.) The Davison Chemical Div., W. R. Grace & Co., Baltimore 3, Md., makes silica gel in containers to meet a variety of needs.

Q. Silver foil and plastic bags are used for just everything these days. Will they protect unexposed or exposed but unprocessed film?

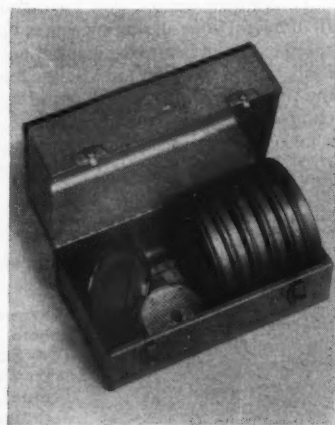
A. The best protection your film can get is the original packaging. However, should something happen to the can, silver foil or a plastic bag makes a good substitute. However, if you seal the plastic bag, put a small bag or can of silica gel in with the film to reduce humidity. Probably the best use of plastic bags is for protecting film from salt spray, beach sand, and other sources of damage. Since you won't be sealing the bag and its use will be on a short-term basis, you'll be able to dispense with silica gel. Don't seal the bag tightly. Instead, fold the top over to prevent foreign matter from getting inside, while at the same time providing enough air circulation to guard against condensation.

Q. Is there a "safe" place to store film in an automobile?

A. Most people realize that the glove compartment won't do. Well, neither will the trunk. Both get hot enough to damage exposed or unexposed film. Best place to store film in your car is on the floor. Film will be away from the sun. Also, with vents open, there will be a good flow of cooler air coming into the car.

Q. Some of the color footage I made several years ago and stored away has started to fade. How can I bring the color back to normal?

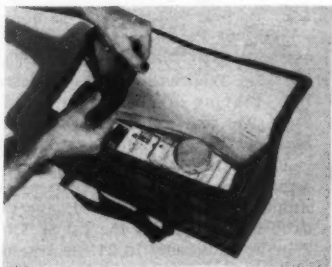
A. Color film fading is almost inevitable—over a long period of time. Modern emulsion manufacturing techniques have lengthened the color life of film by years. Processed film should be stored under conditions approaching its manufacture—at humidity of about 50 percent and in a room where the temperature remains constant and comfortable. Don't store film in the basement or attic—both are subject to temperature and humidity changes. Film should be placed in reel cans and then in a reel chest or cardboard box. Keeping a hygrometer (an instrument which can be purchased for as little as \$4 and which measures relative humidity) in the chest will give you a check on humidity. If it goes above 50 percent, use a can of silica gel to bring it down. Don't let humidity fall to 40 percent. Static electricity in too dry air can also damage film.



Silica gel controls humidity, hygrometer provides constant check.

Q. I rarely see a refrigerator, much less a freezer, on my vacations. Often, shooting is under strictly field conditions. Are insulated bags effective substitutes for protecting film emulsions?

A. If used properly, an insulated plastic picnic bag will protect your film for a limited time. The way you use the bag is the important factor. Place all your unexposed film in the bag at night. Add newspaper to take up unused space as air pockets decrease efficiency of the bag. Keep out only the film you need for the next day's shooting. If you don't open the bag during the day the film will stay cool even in the hottest weather. Place exposed film in the bag only at night. Insulated bags are an expedient. Don't delay processing any longer than necessary. Heat and humidity cause film speed loss even after exposure.



Insulated bag protects film temporarily, but don't delay processing.

Q. I stored a batch of color film past the expiration date. The one roll I recently exposed had a definite green cast after processing. What happened?

A. The green in your footage could have been the result of color shift in the film. An unnatural tint often appears in processed film when improperly stored before exposure, or in film outdated at the time of exposure—heat and excess humidity are detrimental to color films. Any undue delay in processing may cause color shift even in fresh film stock.

Q. Should film stored beyond its expiration date be thrown away?

A. Not necessarily. You can make moderate adjustments in color shift with color correction filters. First, make a test film. The test film and film to be corrected must all have the same emulsion number. Make your test and ascertain the direction of the color shift (the color which must be controlled) and the degree of the color shift (how severe). If, for example, the test film shows a green tint, a Kodak CC-M filter will help. If the overall color is blue, a CC-Y filter should be used. Color correction filters come in several strengths and only experience will tell you which is the correct one in a specific case. You must also open the lens to compensate for the loss of light due to the filter.

Q. I've been making movies for a long time and many of my earliest films are brittle and even cracked after several year's storage. Can I salvage them?

A. Yes, you can. However, the most practical thing is to have the job done by a firm which specializes in rejuvenating film. Two such organizations are Vacuumate Inc., 446 W. 43 St., and Permafilm, Inc., 723 Seventh Ave., both of New York City. You also can have your film copied. Another expedient is the use of Mylar tape. The entire film is coated with tape—which is thin enough not to affect film passage through the projector gate. You won't remove cracks and scratches, but film will be usable.

Q. I understand that the processor waxes motion picture film after processing. Doesn't cleaning usually remove that protective coating?

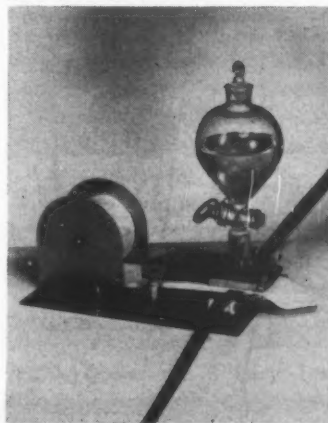
A. The wax on movie film helps protect it from scratches and abrasions. In time the coating wears off, as do all waxes (the wax on your car, for example). Cleaning usually removes any wax remaining on the film. Many good film cleaners also contain a waxing agent. A second application of the cleaning fluid deposits a protective coating on the film. Motion picture film wax may also be purchased at your photo dealer or motion picture supply house.

Q. I've noticed that my movies have little white flecks on the emulsion side. I'm told this is fungus growth. How can the spots be removed?

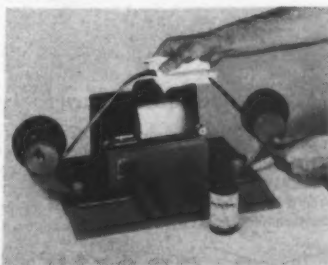
A. Regular cleaning methods will remove fungus—but don't wait. Clean and rewrap your entire movie at the first signs of fungus growth. Waxing and cleaning can be done by hand as shown in photo, *bottom right*. Cleaning machine, *top right*, is more efficient way. Makes job easier, faster, and is most practical if you have large amounts of footage. Also, machine prevents accidental damaging of film. After fungus has been removed, store film under humidity controlled conditions as described in question and answer on *opposite page*. In general, good storage methods will prevent or at least forestall most types of motion picture film deterioration.

Q. I'd like to clean my own films, but have been scared off by warnings of the toxic effects of some film cleaners. Is there such a thing as a safe film cleaner?

A. Never use cleaner containing carbon tetrachloride—even under conditions of excellent ventilation. Carbon tet is extremely toxic and breathing its fumes can kill you. However, there are many safe movie film cleaners on the market which do not contain carbon tet—Kodak, Edwal, and Permafilm, for example. Even with safe cleaners a well-ventilated room is a must. Film is placed on rewinds and drawn through a cloth soaked in the cleaner. Allow plenty of time for the film to dry by rotating the take-up reel slowly. Film cleaning machines greatly simplify the job.



Film cleaner for 8, 16mm, costs \$39.50.



Cleaning cloth should be changed often. Keep it moist, not soggy.

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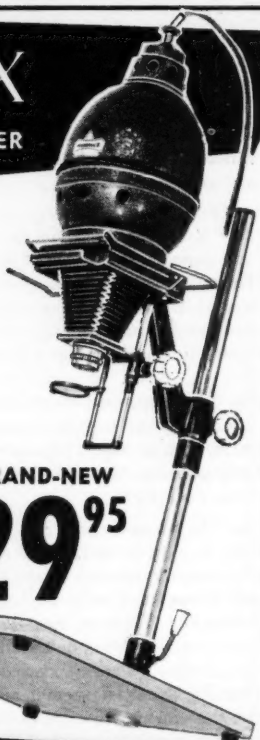
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the MOVIE MAKER

by MYRON A. MATZKIN

When shooting fast action, it's the speed of your camera that counts most, not the subject.



It's hackneyed but still true—motion pictures must move. There's no point in shooting a whole reel of still images with a movie camera. But it's unfair to tell someone to shoot action with-

out also explaining that not all action is alike. The technique for shooting a baby playing in a crib is quite different from the one applied to a sports car accelerating out of a sharp corner.

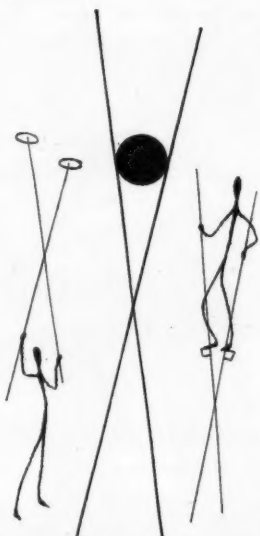
I had this rather forcibly—and expensively—driven home to me a few months ago when I filmed several hundred feet of sports car races. I used a 3-in. lens and shot at 24 fps, my normal shooting speed. When I projected the film at 24 fps, the cars seemed more closely related to a Sunday drive in the country than high speed racing.

So back I went to Bridgehampton Race Course on Long Island to try again. I wanted footage that would provide an impression of speed, rather than a literal record of a single race. I used the same 3-in. lens. The cars were at an oblique angle to the camera, traveling from left to right. For safety's sake I took my stand about 150 ft. from the edge of the track. The situation was similar to the first attempt—but with one major difference. I shot at 16 fps instead of 24 fps. When I projected the processed film, action at the track corners looked fast enough to rip tires off the wheel rims. Even scenes of straight runs down the pit straight looked truly fast.

Three things must be considered in shooting action—whether it's a man doing a swan off a high board, a child cycling down the street, or a pretty girl on water skis.

The lens: Wide-angle lenses tend to make things look faster than they really are. Background and foreground seem to be widely separated compared with the effect of a normal or tele lens used at the same camera-to-subject

(Continued on page 118)



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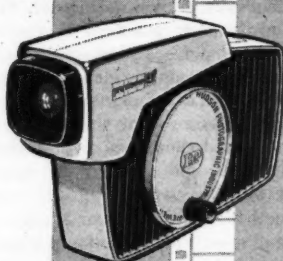
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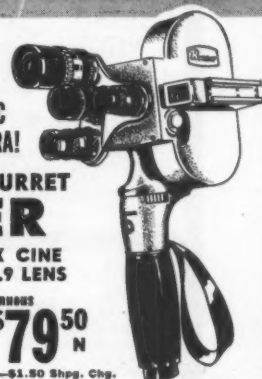
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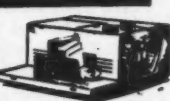
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MOVIE MAKER

(Continued from page 116)

distance. Actually, the rate of travel and change in relationship to background is precisely the same with all three lenses. However, since the wide-angle takes in more area it provides an illusion of greater speed when the action is close to the camera. The reverse happens with a tele. The area it covers is smaller, although the image moving toward the camera changes in size at the same rate as one shot with a wide-angle, the movement appears to be slower. A man running toward a tele-equipped camera looks almost as if he's running on a treadmill.

Fps speed: To increase the feeling of speed, decrease fps rate. A subject coming toward the camera always appears to move more slowly than one at right angles to the camera. If you project at 16 fps, try shooting this kind of subject at 8 fps. If you project at 24, shoot at 16 fps. There's no hard and fast rule, however. Some extremely fast actions—a jet plane, for example—should be filmed at normal speed.

Camera-to-subject distance: The closer you are to a moving subject the faster it moves from one side of the frame to the other. Ordinarily, if you get too close, it will flash by so fast as to provide unusable footage. You should choose a camera position that will satisfy the requirements of subject identification on the part of the audience. But here again, there's no rule. You may want to borrow a technique used by still photographers to add the feeling of movement—blurred action. The technique is best used where you have a series of similar, repetitive actions—planes swooping over a field, for example.

Aim the camera squarely at the point where the subjects must pass. Shoot at about 8 fps less than normal. Start the camera a second or two before the action passes in front of the lens. Don't overdo the sequence. Its effect depends largely on its being unusual. The image will be blurred, but will show enough for identification after two or three repetitions.

Going slow

Speeding up action to make it look real isn't always the answer. You may want to slow action to reveal details hidden by speed. For example, it takes only a few seconds for a high jump man to flash down the approach, go over the bar, and land in the pit. Increasing fps to as much as 64 provides a slow motion effect that shows every detail of run, jump, and landing.

But what about the man who has a camera with one lens, and one speed? Can he shoot fast action? He certainly can. The same techniques apply. To make things look faster, choose an oblique rather than a head-on angle. To keep the image on screen long enough to be recognizable, pan with the subject. To slow action, shoot in front of it.—THE END

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KODAK VS AGFA

(Continued from page 75)

can be made on almost any kind of regular or variable contrast enlarging paper. Color values, although not reproduced in the proper shades of gray, are quite acceptable. Exposure times are similar to those from black-and-white negatives. The absence of masking layers makes it a simple matter to judge both grade of paper needed, and the exposure time. As far as size of enlargement is concerned, we would compare the sharpness and graininess of Kodacolor with Tri-X film. Agfacolor CN14 negatives resemble Isopan F black-and-white negatives in sharpness and have extremely fine grain structure. Enlargements to 20 x 30 produced by MODERN showed no graininess or lack of sharpness, even at a two-foot viewing distance!

WHAT COSTS ARE INVOLVED IN NEGATIVE COLOR? Ah, there's the rub. A 20-exposure Kodacolor roll costs \$2.05. Although no price has been set on the Agfacolor, it will be fairly close. Processing charges for the two films will be almost identical, 90 cents for negative developing, 23 cents for a 2X print, 32 cents for a 3X, \$1.50 for a 5 x 7, \$3.50 for an 8 x 10, and \$7.75 for an

11 x 14. A transparency made from the negative costs 20 cents. However, it's obvious you can cut the cost down measurably by first having only the film developed, then getting a black-and-white set of contact sheets, and finally choosing only the best shots for color enlargements and transparencies. Still, costs are certainly higher than those of transparency films. However, as more people turn to negative color, prices will inevitably go down. Remember when a 7-in. TV set cost \$250?

As far as costs of color printing are concerned, a Kodacolor gallon print kit to process 24 8 x 10 sheets sells for \$8.70. Twenty-five 8 x 10 Ektacolor paper sheets costs \$10.15. Developing kit to handle six rolls of Kodacolor is \$4.20. No prices are yet available on Agfa.

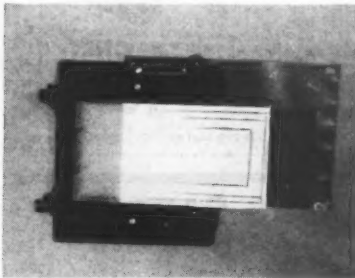
WHAT ARE THE PROBLEMS OF USING NEGATIVE COLOR? There really aren't too many. Naturally you can't mix different kinds of light sources—having various color characteristics. Thus electronic flash can be used with daylight but don't mix floods with daylight and so on.

Kodak recommends an 85C filter (which cuts Kodacolor's rating to 25) if you're doing your own printing or are sending your work to a custom photo-finisher rather than a processor who uses

machines. However, we've had excellent results with no filter at all. Agfa recommends only that you use Skylight, UV or haze filters as you would normally with any transparency film. However, we've had fine results without these also.—NORMAN ROTHSCCHILD and HERBERT KEPPLER

How to do it

Avoid using a grease pencil directly on the ground glass of your camera to indicate a format. Instead, rule in the desired frame with black ink on ace-



tate or Mylar transparent sheet protectors which can be bought at stationery stores. Attach the transparent sheet against the ground glass with scotch tape or with the clips supplied on some press camera backs.

—Joe E. Clark

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100mm LENS

(Continued from page 76)

them a more dramatic, dynamic emphasis, as you can see from the pictures on page 76. Obviously, the large-size photograph of the two children on page 77 was taken first—with a Minolta Reflex SR2 and Auto Rokkor 100mm f/3.5 lens, 1/125 sec. at f/11 on Plus-X. To check out our reasoning on the 100mm, we set up the same relative conditions and took similar pictures using the three different focal lengths. Even in the tiny functional pictures, the variance between the shots is apparent. Don't be led into a slightly longer than 100mm lens—the 135mm for instance. The 135mm is rather bulky, slightly too limiting in angle of view for general work—and the tiniest camera shake will wreck sharpness.

Suppose you have a 90mm?

No doubt you're wondering whether that extra 10mm or so would make very much difference to a photographer who already has a 90mm. Frankly, if I had one, I'd keep it and make do—but I'd use it for the everyday shot instead of reserving it for the tele picture of the mountains ten miles away (actually, it's too short for the mountains, anyway). But if you're not yet the owner of a 90mm, I'd seriously suggest the 100mm. Seems I hardly take mine off my camera. "Great composition, can't crop your negative a bit," people tell me. "It's that 100mm lens," I insist. "Nonsense," they reply, "it's the photographer not the lens that makes the picture." And who am I to argue with such logic—when I know it's the lens?—H. K.

DO YOU NEED TELES?

(Continued from page 79)

To attach the minus lens you need a filter adapter ring (from \$1.40). Adapters for screw thread, or bayonet mounts cost about \$5.

While all this sounds fine in theory, does it really work—and how well? To find out we asked photographer Y. Ernest Satow to give all the supplements a thorough workout. Armed with a Minolta SR-2, Kopil Bellowscope, 135mm Accura, and set of Spiratone minus lenses, he tested the various components under a variety of lighting conditions. "I didn't need a tripod. I found I could frequently hand hold the camera at 1/25, with no indication of movement in my pictures. The slight extra weight and the shift in the center of gravity, caused by the additional components—lens and bellows extension—had no effect on the handling of the camera."

(Continued on page 122)

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DO YOU NEED TELES?

(Continued from page 120)

However, the -4 supplement produces such a long focal length that it becomes impossible to draw the bellows out sufficiently to focus. So he added an extension tube to move the system farther from the film plane.

When Satow made his enlargements, he noticed a progressive loss of sharpness as a stronger telephoto effect was used (see rooftop series on page 79) and, with the -4, this effect was noted throughout the negative. However, by stopping down to f/8 he could insure reasonably sharp pictures which could be enlarged to 8 x 10.

Open up for color

Another problem was loss of lens speed. Satow used Kodak Panatomic X just as he would under normal conditions. But with slower color films you have to compensate by using a larger aperture. For example, with a 135mm and -4 combination, open your lens 2.2 stops. With a -3, open it 1.7; with -2, 1.4; with -1, 1.2. In other words, if

IN NEXT MONTH'S MODERN

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you're shooting with a -2 lens, to get an actual camera exposure of f/11 at 1/100, open your lens 1.4 stops to between f/8 and f/5.6.

Despite the limitations, MODERN believes this system has definite advantages. As the rooftop sequence graphically shows, a genuine telephoto effect is achieved. As you play around with the minus supplements, you'll discover ways to get an endless variety of special effects. For example, the long focal length and short depth of field enable you to eliminate undesirable and disturbing backgrounds.

Long distance portraits

Another interesting offshoot is their use for portrait work. You can be very unobtrusive, as you work at a great distance from your model. Candid shots, or that fleeting, unaware-of-the-camera expression are much easier to capture. And you don't have to worry about distortion either.

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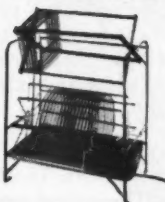
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NEW PHOTO BOOKS

(Continued from page 44)

only slightly or not at all, shift to an incident light reading since many meters are more sensitive when used that way." Name one. Take a Weston, Norwood, GE, Sekonic, Sixtomat, etc.—put the incident light diffuser over the naked cell as per instructions and what do you get? Even when pointed directly at the light source, the reading is lower than ever. Admittedly there are some tricks in using the meter with bare cell and then taking an incident light reading, which do work—but that's not explained at all.

Before we get a completely erroneous impression of this volume, let me add that there's plenty of good solid technical information on focusing, filters to use, etc. All the more unfortunate that this neat package should be marred by the shades of Lewis Carroll.—H. K.

ANIMALS IN INDIA, by Ylla. 132 pages, illustrated in color and black-and-white. Harper and Brothers. \$10

Few photographers have brought so much pleasure to adults and children alike as has Ylla with her superb pictures of animals.

Her new collection, *Animals in India*, reveals with startling clarity her amazing photographic technique, and, more subtly, her innate affection for her subjects, whether gentle or ferocious.

During the seven months she spent in India photographing this latest collection of wild and domestic animals, Ylla noted that "An extraordinary familiarity exists . . . between animals and the people of the towns and villages, who treat them . . . as if they were part of their community."

This theme is evident in all her pictures of domestic Indian animals—a cow and a peacock on a village street—rows of massive elephants, brilliantly painted and ornamented, adding color to an ancient ceremony—temple monkeys, fed and admired by villagers—a Himalayan black bear drinking from a cup on a country road.

An understanding and respect for a more primitive code is evidenced in her photographs of wild life—a rhinoceros peering through the weeds, a tiny bird on its back—a mongoose engaged in ancient battle with a cobra—vultures picking the bones of a fallen tiger—a cross-eyed leopard snarling from the branches of a tall tree. Lions, tigers, buffalo, birds, deer—patience and Ylla's magnificent technique recorded them all.

The diary Ylla kept during those seven months—a personal one, not intended for publication—has been edited and included as an introduction and complement to her pictures. Reading it, one can understand why she was so fantastically successful in the particular photographic sphere which she chose to make her own—

animals ("The dead tiger is very beautiful; poor, beautiful thing, with glassy eyes and soft paws. . . . What is the point to all this, really what is the point? . . . Only if we approach animals innocently, only then, it seems to me, can we be fearless and free.").

In addition, her notes provide a fascinating account of visits with the Maharaja of Mysore (at whose invitation she went to India), of tiger hunts conducted on elephant back, of tours through game preserves, of meeting Nehru and his daughter, Mrs. Indira Gandhi, of palaces and elephant hunts and country fairs, of silk markets, monkey temples and astrology (on which the Indians so largely rely).

Altogether an absorbing and delightful book. Perhaps the most impressive picture—a singularly striking full page in color of the bullock-cart race at Bharatpur—is the last taken by Ylla before she was fatally injured in a fall from a slow-moving jeep.

—MARJORIE THOMPSON

FLATTOP, text and photographs by Barrett Gallagher, 128 pages, profusely illustrated. Doubleday & Co., Inc., Garden City, N. Y. \$5.95

Every photographer has a right to his passions—subjectively speaking. Some of us dote on pictures of children, others shoot landscapes. Barrett Gallagher ever since we've known him has been carrying on an unabashed public love affair with all aircraft car-



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riers. It all began during World War II when Lt. Gallagher obtained an assignment which landed him on a carrier. His heart and camera have never been very far away since.

This volume, 12 $\frac{3}{4}$ x 9 in. in size, represents a sampling of Gallagher's pictures on, in, and above carriers, from World War II to the present. The pictures are both dramatic in their emphasis on the powerful architectural lines of the ships against the sea and sky and sensitive in their portrayal of the men who run the carriers. Unfortunately, the reproduction of the pictures has taken the edge off some of the sharpness and detail for which Gallagher's pictures are well known. The photographer's text gives a lucid account of what's going on in each picture and why.—H. K.

INTERNATIONAL PHOTOS. 201 editorial pages, many in color, plus advertising. Verlag Grossbild-Technik, Munich, Germany. Distributed by Kling Photo Corp. \$10

This is the latest in the remarkable series of publications sponsored by the Linhof Nikolaus Karpf Precision Camera Works, Munich, designed to show off the abilities of the big cameras made by that firm. Previous efforts include the beautiful quarterly *Grossbild-Technik* and the amazing, excellent book, *Linhof Practice*. These have set new standards for excellence in the reproduction of black-and-white

and color photographs and for the display of big camera techniques.

International Photos is another wonderful example of what skilled engravers and printers can do. However, a book of this kind should offer something more than just fine reproduction. The book bears the subtitle: *Outstanding Achievements of Large-Format Photography With Comments by Experts*. That is by no means an accurate description of the majority of pictures in this book. True, a few are outstanding. The rest are merely displays of sharp focus, correct exposure, even lighting, etc., many of which I found to be stilted, dull and pointless.

—J. W.

STROBONAR GUIDE, by Russ Arnold. 121 pages, many illustrations. Chilton Co. \$1.95

Written in a style for audiences of 12 years of age or under, this guide contains a smidgen more information than you could find in the instruction manuals which accompany each Strob-onar unit when you buy it.—H. K.

HOW TO SHOOT A MOVIE STORY, by Arthur L. Gaskill and David Englander. 135 pages. Many illustrations and photographs. Morgan & Morgan, Inc. \$1.95

This is definitely a book for the beginning movie maker who wants to get off in the right direction. In fact, if read carefully, it will prevent some of the horrible results which often persuade the beginner to leave his camera

on the shelf with other bad investments. This volume gives you the basics of using film to project an idea or story. The authors discuss such things as basic technique (long shot, medium shot and close-up), cut-ins, matching action, directional continuity, angles, building a story, movement, editing and other points often glossed over or ignored in movie manuals. We did find the section on panning a bit weak. While it's a good idea to warn the beginner to approach panning with caution, it's also good to point out that a panning action can do much more than encompass scenery or follow action. Panning is directly related to zoom and dolly shots—and certainly makes them more effective.

But this is a minor point. Here is a solidly written, interesting book that offers valuable information even to the more advanced amateur whose technique may need a bit of tidying.

—M. A. M.

WEDDING PHOTOGRAPHY GUIDE, by Dr. Kenneth S. Tydings. 103 pages, illustrated. Chilton Co.—Book Div., \$1.95

One of the most ghastly books to cross our desk in some time. The display illustrations of wedding photographs clearly illustrate the low ebb to which photography can be taken and still survive.—H. K.

These and other books are available through AMPHOTO; see pages 130 & 131.

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DISCOVERY

(Continued from page 105)

If you search for a mystical experience or a serious symbolic message in Dave Batchelder's photographs, you are going to search in vain. There isn't anything of that sort there. This is not to say the pictures are trite. It's just that there is no evidence in them of the social or political significance or the psychological overtones found in so many young photographers' work.

With Batchelder, as with any other photographer, what is—and what is not—in his photographs is largely a matter of attitude: what he thinks a photograph should be, and what he wants to say. He feels that "a lot of photographers think deeply about their pictures and their meaning, but often the people who look at them want no more than a pleasant moment." That "pleasant moment" is what he tries to capture.

The fog-muted tones of the United Nations building *page 104* contrast with the sharp, hard black screen of a foreground tree. But the contrast is primarily visual; the building is merely a building, its symbolism is ignored.

On *page 105*, a random ray of light illuminates a girl's arm; her face and head remain in shadow. But this photograph doesn't tell much about the subject—her thoughts, actions, attitudes—

or, for that matter, her appearance. Nor does it reveal anything about what the photographer's attitude toward her might be. She was photographed for her pose, and the accidental and momentary beauty lent it by the illumination.

In the third photograph, on the bottom of *page 105*, the juxtaposition of the peering, glazed eyes of the cat and the aware, amused glance of the person behind is important only for its humor. It is not a penetrating study of the nature of Cat or the nature of Man.

From the beginning, a good eye

We first saw Dave Batchelder's work in the spring of 1958, when he had come to New York to work as an assistant to photographer Maynard Frank Wolfe. The portfolio we saw contained a number of examples of his earliest work, taken a year before. Even in them it was evident that his sense of composition was excellent, that he was very sensitive to the quality, direction, and effect of light, and his sense of timing was superb. These are qualities which it often takes years to develop, even in people with an extensive background in the visual arts.

But at that time Dave Batchelder was 18 years old, he had graduated the preceding June from high school in Claremont, New Hampshire and had been taking pictures for a little over a year and a half. He had had no extensive

training in art (just a few sketchy elementary courses in high school), and had become a photographer in an environment notable for its lack of photographic interest and orientation.

From the beginning, Batchelder's interest in photography has been professional. None of his school friends was at all concerned with the field. There was no camera club in the vicinity, and he had practically no contact with other photographers outside their published work. He had saved some money, and when he made up his mind that photography was what he wanted he bought a Leica and went at it. With the help of the photography magazines and some books, he picked up a fair amount of technical knowledge in a short time.

A few months after buying the Leica, Batchelder got a job working for a local portrait photographer doing processing and enlarging. There he acquired a good deal of practical know-how—and had the opportunity to work on his own stuff.

Except for a relatively brief period in New York (about two and a quarter months) Batchelder has been working in Vermont and in New Hampshire, primarily for local newspapers. All of his work is done with 35mm equipment. He uses two Leica M3's with 35, 50, 85, and 135mm lenses. For processing, he prefers D-76, or UFG (when he wants to push his film).—P.C.

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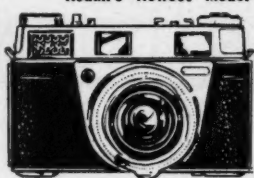
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LARGE CAMERA

(Continued from page 66)

times the amount of water to make one gallon of working solution.

Desensitizer in powder form comes in a one-gram bottle and must be dissolved in 1,000 cubic centimeters of water to make one liter of stock solution. This should be stored in a brown bottle away from bright light. To use, dilute 1 part of the stock solution with 50 parts of water.

One gallon of working solution is sufficient to desensitize up to 60 4 x 5 negatives or their equivalent. Both the unused and the partially used solution will keep if protected from the influence of light.

How to proceed

Before developing, immerse the exposed negative in the working solution for about two minutes to desensitize it. This operation should be done in total darkness, and the solution should be the same temperature as the developer—68°F.

In order to prevent stains, rinse the films in water for at least 10 seconds before placing them in the developer. Under no circumstances should the desensitizer be added to the developer as this prevents desensitization of the negative.

Film desensitized according to these instructions may be inspected once every 30 seconds for about five seconds. Keep the film at least 12 inches from a safelight equipped with a 15-watt bulb.

For the processing of orthochromatic films use the light-red Kodak Wratten Series 1-A safelight filter. For panchromatic emulsions use either the dark-green Wratten Series 3 filter or the bright-green Wratten Series 7.

Inspecting negatives

How can a photographer recognize the moment at which to stop development? How is he to know at which stage the negative is underdeveloped, overdeveloped, or just right? Those with little experience in judging the appearance of correctly developed negatives before fixation will probably do best to observe the following suggestions for negative inspection:

Whether you suspect over- or under-exposure, develop your film in total darkness for one-half the time which normal development would demand if you were following the instructions which accompany the developer.

Then turn on the safelight and take your first look. Hold a finger between the safelight and film, observing it through the densest area of the negative. If you can see your finger clearly the film needs more development.

Development is completed the moment you can barely distinguish the outline of your finger when looking at it against the safelight through the blackest portions of the negative's surface.—THE END

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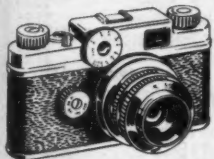
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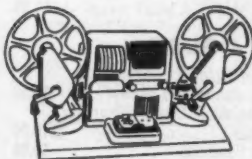
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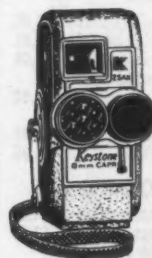
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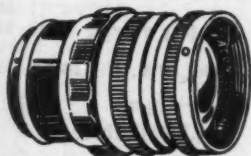
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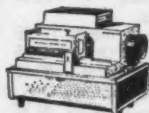
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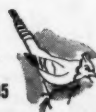
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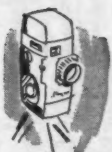
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MP-5

What's Ahead?

by LLOYD E. VARDEN

Here's a new system for getting images when and where you want them—and in a hurry, too.



In previous columns I have discussed the inroads being made by electronic methods in image reproduction. The photographic process, despite its high sensitivity to light and superiority in tone and detail reproduction,

cannot compete with electronic systems in speed of performance or transmission from place to place.

In television, for example, the need for re-broadcasting live shows originating in New York or Los Angeles during the same hour in other time zones was an almost impossible challenge for the photographic process. But with the development of video magnetic tape recording immediate re-broadcasts came into being. And in this instance the quality of reproduction is equal to that from film.

In the magnetic tape image recording system it is necessary to play the tape back through a television set to reestablish a visible picture. This obviously limits the applicability of the method (at present) to television.

The A. B. Dick Co. has recently announced an electronic process that can yield a print image. It is called the Videograph process, of which there are several applications. The reproduction quality is not even nearly equal to that of photography, but for many purposes it is adequate.

As a matter of fact, the first use of the process is not related to picture reproduction, but rather to printing. However, a facsimile reproducing version of the Videograph is available which will allow the transmission of any black-and-white graphic information almost instantaneously.

A special television or cathode ray tube is the basic secret of the Videograph process. But the face of the tube has no phosphor coating and so no visible image is produced. Instead, numerous tiny wires, tightly packed together (but not in contact with each other) are fused in the face plate of the tube in a narrow row.

These fused-in wires allow the necessary vacuum to be maintained in the cathode ray tube and at the same time allow the electrons scanning across the inner wall of the tube to get out.

In a normal cathode ray tube the electrons strike a phosphor and cause it to glow. The electrons are captured by the phosphor and only light is transferred through the face plate. But the small-diameter wires protruding through the face plate of the Videograph tube conduct the electrons themselves to the outside. Thus, according to the information fed into the cathode ray tube to control its electron scanning pattern, an electrostatic configuration will be continuously formed on the outside face of the tube.

To produce a permanent reproduction of this configuration the electrostatic charges are first transferred to paper coated with a dielectric material, e.g., polystyrene.

These charges can then attract oppositely charged particles of colored powders which, upon heating, fuse to produce the final print image.

The above description of the Videograph process is somewhat simplified for the sake of clarity. For facsimile reproduction only a single row of wires across the face plate is used, and the process is carried out on a continuous basis. That is, the electrostatic charges are transferred row after row to a rapidly moving band of coated paper as fast as the cathode ray tube produces them, and the "developing" and "fixing" of the image are also done on the run.

Used in business

This type of equipment has just been installed by a New York publishing firm to prepare magazine address labels at the rate of 36 complete labels per second.

For such straightforward printing tasks information can be fed into the Videograph unit from punched cards, punched paper tape, magnetic tape, etc. If the information is properly coded the machine can also perform as an editor to reject unwanted material such as labels for subscriptions which have expired.

To show the speed of the process the A. B. Dick Co. made a picture of a railroad train while it was moving. From the half-tone reproduction that I have of this picture (sorry it is not suitable for reproduction here) it would appear that the process is truly instantaneous. The name *Southern Pacific* and the engine number 5625 painted on the engine are so distinct that the picture must have been completed within about an inch of travel of the train, which was moving at about 15 miles per hour. On this assumption, the picture was completed in roughly 1/17 sec.—THE END

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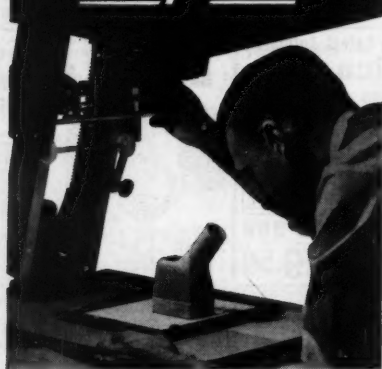
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Entry Forms: Fred Hensch, 308 St. James Blvd. South, Evansville 14, Indiana.

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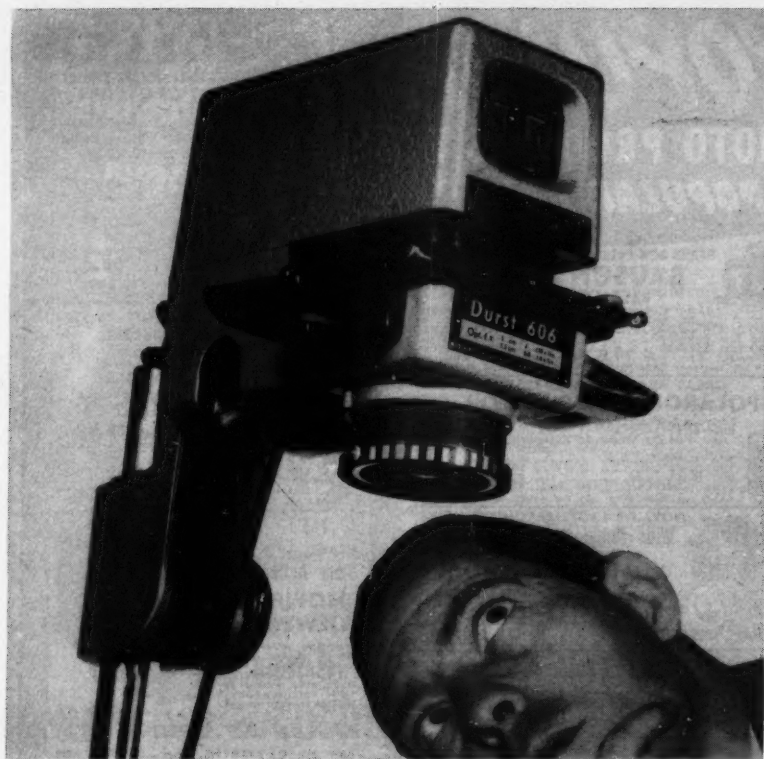
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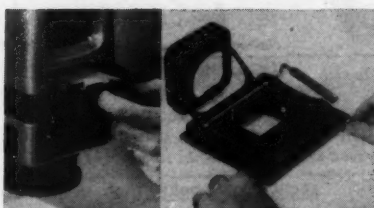


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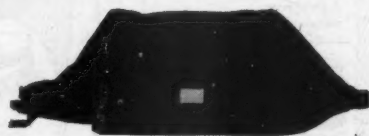
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MODERN TESTS

(Continued from page 111)

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IN NEXT MONTH'S MODERN

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holders or parts of your developing tank. And no more fingerprinting and smearing your film.

Here's how you go about filling this new style bag—the Risomatic. You blow it up like an old inner tube for swimming at the beach: The mouth-piece into which you blow is a knurled ring. Turn it clockwise and you lock the air in. Good news for the smokers who are short of breath: this bag doesn't take too much effort.

One of the assets of the little pup tent is, you can set it on your lap while using; it's that small. You can load roll film into a tank and change your movie camera film, but loading large film holders might be difficult.—F. E. S.



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THE INSIDE STORY

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CLOSE-UP PHOTOGRAPHY—The Optika IIA can produce close-up and copy photographs for every field of industry, business, science, and education. The Optika IIA is also readily adaptable for photographic work through standard laboratory microscopes.

The Optika IIA is perfectly suited to perform the many special roles to be expected of to fine a camera. Mechanically and optically, it is a precision tool that complements your own photographic skill.

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the CAMERA CLUBS

by MABEL SCACHERI

Get ready, get set for autumn by planning one of these zany programs for your organization.



Now that the camera club season has started in earnest many a program chairman is racking his brain for program ideas. Of course there are always those trips to get autumn foliage

shots before the leaves vanish. But how about something new? I have tried to sift out some novel ideas from the camera club bulletins that clubs all over the country are kind enough to mail in.

Here's one from the NolaCam News of the North Louisiana Camera Club, Monroe, La. They lined up the cars of several members, put a few shutters in each and had them set out at two-minute intervals from the starting point. The first car drove for eight minutes, the second for six minutes, and so on.

Photos on the run

Each car would stop at the end of this time, give the riders just two minutes to make a picture and another minute to scam back and into the car. Then each car went on for three more minutes and repeated the picture-stop procedure. This kept on for eight stops, and then everybody returned to the starting point. I assume the club had a special contest to see who did best in this stop-and-go photo trip.

Next we come to the frivolous frolic of the Westerly (R.I.) Camera Club. They frankly designated this program as "Monkey Business." At the meeting a member with the suitable type of imagination gave out assorted rubber noses, false whiskers and tin ears which were donned by members serving as models.

The bulletin says of the results: "Ranging from the bizarre to the downright grotesque, our group may even set back the advance of photography fifty years." On the other hand, such antics might well serve to thaw out the bashful new members.

Other clubs like to warm up a meeting on a cold night with closeups of flowers, beach scenes, or any summery subjects. But maybe you've already

seen enough of members' vacation slides to last you until next year.

The New Haven Camera Club invited each member to speak to the group about their vacation—illustrating the talks with slides. Five minutes was the limit for each speech. This is a good idea, I think, as inexperienced speakers do tend to ramble on.

It might be wise to tactfully give the guest speaker a time limit also. One of the clubs which I had better not identify quotes Art Linkletter as saying "A speaker who has not struck oil in ten minutes better stop boring."

Invent your own gimmicks

You may be saying, "Aw, none of these suggestions would go over very big with my club." All right, then think up your own bright ideas. I've reported the best ones I happened to come across. Whatever you do, don't let the club go through the same routine, year after year.

Otherwise, first thing you know you will be nagging away at the members, in talks at the club and in your bulletin, because they don't turn in enough prints and not enough people show up at meetings.

Try some teasers. There is magic in the idea of a mystery, or a secret. Instead of announcing what the next program will be, say that there will be a secret attraction. And don't let the members down. Have a studio night with an unusual model, a child dancer, a clown, a guy with a trained dog.

I know, these off-beat programs can be rather daffy. You don't want many of them, otherwise things get out of hand. But the dead serious club usually collapses and ends up by being a dead duck.—THE END



Fort Dearborn-Chicago Camera Club is running an exhibit of French photography, Oct. 31-Nov. 1, at 30 S. Michigan Ave., Chicago. Here the club officers look over some entries.

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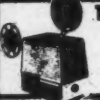
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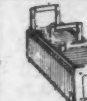
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RENE BURRI

(Continued from page 81)

tact prints and at the issue of that magnificently printed showpiece, the Swiss magazine *Du*, which used a number of Burri's South American photographs, we realized that he had done more than take outstanding single photographs. He had created a picture story—the measure of a photojournalist's maturity.

One member of Magnum, the international cooperative picture agency to which Burri belongs, commented that "in the beginning Burri was better at pictures than at stories." Not every shot in the *Du* issue is of great individual interest; but each in its place is an essential story-telling element. Burri designed this issue of *Du*, made the layouts and selected the typography in addition to taking the pictures. As far as we know only two other photographers have taken up an entire issue of this magazine: Emil Schultheiss, who was once one of their staff photographers, and the late Swiss photographer Werner Bischof.

After finishing the South American work late last year and spending a few weeks in New York, Burri went to the Middle East. All of the other photographs in this section, with the exception of the Sicilian fishermen on page 83, were taken at that time.

He finds dignity in people

Although Burri may not prefer news to a long, leisurely essay, his Middle Eastern photographs prove his talent for news. It is interesting to note the similarity between these photographs and those taken other places, on or off assignment. One of the photographers Burri claims as an influence, in addition to Henri Cartier-Bresson and Bischof, is the American, W. Eugene Smith. But Burri's pictures of people differ completely from those of Smith, and it is impossible to find any evidence of a similar point of view. If Smith occupies a soap box for Man, Burri occupies a soap box for Beauty. No matter what his subject, he selects its more positive aspects to photograph. In his photographs men appear as positive beings, taking control of their environment; in Smith's, a no less dignified Man appears crucified by fate or the behavior of his fellows.

Practically all of Burri's work is done away from home, and he usually has to send off exposed film for processing and printing to Magnum's Paris office. For this reason he simplifies technique, shooting mostly with Leica cameras, lenses from 28- to 300mm and Ilford film. Many photographers in this situation ignore the final product, feeling that their job is done once they have shipped off the exposed film. They never see

(Continued on page 142)

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RENE BURRI

(Continued from page 140)

negatives, contacts, or prints. Not Burri. Like Smith, he insists on following the job through to completion. He takes time between assignments to examine his contacts, to oversee printing, and to assimilate his experience.

Burri had extensive training in the fine and graphic arts, in cinematography and in stills (he studied for three years at the School of Arts and Crafts in Zurich with Hans Finsler, Werner Bischof's teacher). Thus, he photographs with the eye of a graphic artist.

The objects in his photographs are always related to the picture plane (the flat, two-dimensional surface of the



Burri, with camera.

photograph). Very often, objects mark separate planes within the area. In the photograph of the boy, page 82, separate planes, each defined by a figure, march back to infinity. In the photograph of the Egyptian horse auction, page 80, there are only three planes; one defined by the foreground horse's head, one by the middle-ground horse and rider, and the third by the forms in the background. You, the viewer, are not made aware of the continuity or exact depth of the space which separates them.

This point may be clarified by contrasting Burri's work with that of Edward Weston. You are aware of the relationships and placement of Burri's subjects in space, but not of their form and three-dimensional nature. In Weston's photographs you are made very much aware of the form and the three-dimensional nature of the subject, but the relationships of different objects in space is not emphasized. Weston photographed sculpturally; Burri photographs graphically.—P.C.

An Indian Film Maker's Vision Creates a Second Masterpiece

In *Aparajito*, second part of the trilogy begun so brilliantly with Satyajit Ray's first film, *Pather Panchali*, one feels a poetic realism at once unforced, almost casual, yet never diffuse and unrelated. We see the little family again, but now they are in the holy city of Benares, having left behind in the village the tragic memory of their dead daughter. The father is plying his professions of priest and herbalist with more success. The mother is making do in a crowded quarter of Benares. The young son is playing with new friends.

Ray is a motion picture director whose method is deceptively simple. He employs little more than a perceptive eye and a mind capable of choosing those plain facts of living that evoke the whole.

If the family lives in Benares, then its life must be mixed with that of the Ganges river, the stone ghats (steps) leading up from it, the priests and teachers there and their little circles of disciples, the exercising wrestlers, the boats, and the bathers. One must see and hear the temple service and its pulsating rhythms. Although the location is exotic, you participate in the action, primarily through the clear, wondering eyes of the boy.

Director Ray has not given you these sights thoughtlessly or by happy accident. In his Benares diary of this period he wrote, "The ghats face the east . . . and the feeling of movement is heightened by the play of cast shadows. The more you probe, the more is revealed and the more you know what to include

in your frame and what to leave out." Of the narrow streets he wrote, "... the light is qualitatively unvarying, and one could pass off a morning shot as an afternoon one."

I cite these thoughts of Ray to show that his marvelously natural effects are not accidental. The essence of his work remains the same, an unfaltering progression through basic situations to the final probing, emotional knot of the close-up: a father dies, and pigeons fly up and away; or a mother is dead, and a son cries, then gathers himself together.

In cutting Ray builds his sequences so as to avoid startling juxtapositions. This is art concealing art, a most effective method of achieving complete audience participation in the original experience. When he finally does use the shock method, leaping from the face of death to a symbol of death-departure, pigeons in flight, the impact is all the greater because he has been so sparing.

Ray has again demonstrated his amazing mastery of specific visual symbols, which are always unobtrusive but powerful. To mention an example, his use of clearly seen, tiny trains on the far horizon haunts the viewer by suggesting all who have traveled and are far away.

There is not much sense in a critic's laboring over individual touches of artistry when the very point is their flowing quality of belonging inside the simple narrative. Make no mistake about it, this *Aparajito* is the center panel in a monumental masterpiece from Satyajit Ray and India.—ARCHER WINSTEN



Son of *Pather Panchali* family grows from boyhood to manhood in Benares.

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INDEX OF DISPLAY ADVERTISERS— NOVEMBER 1959

Advertiser	Page No.
ACME COLOR LABS	22
ADOX	66
ADFA	31
AIDS, INC.	54
AIRQUIP	16
AIR PHOTO	18
ALL FILM SALES	123
ALTMAN	118, 120, 122
ANSO	cover 2
APERATURE	116
ART CENTER SCHOOL	128
AVEL	58
AWON FILMS	146
BAIA MOTION PICTURE ENGINEERING	34
BASS CAMERA CO.	117
BAUSCH & LOMB OPTICAL CO.	134, cover 3
BELL & HOWELL	48
BRIGHT STAR INDUSTRIES	136
BROOKS INSTITUTE OF PHOTOGRAPHY	54
BURLEIGH BROOKS	12, 33, 46
CAMERA IMPORT CO.	144, 145
CAMERA SPECIALTY CO.	21, 44
CENTRAL CAMERA CO.	139, 139
CENTRAL MARKETING CO.	63
CHINA COLOR LABS	142
CHYODA KOGAKU SEIKO K.K.	28
CLARKE	54
COLORFAX	38
DIRECT IMPORT	140
DURST (U.S.A.), INC.	136
EASTMAN KODAK	112, 113, cover 4
EDMUND SCIENTIFIC CORP.	153
ELGEE	56
ENGINE ENGINEERING	56
FAMOUS PHOTOGRAPHER	120
FRANK PHOTO	120
FUJI PHOTO OPTICAL PRODUCTS	18
GAMI CORP.	52
GENERAL CAMERA	129
GENERAL ELECTRIC	47
GRAFLEX, INC.	7
GRAND CENTRAL CAMERA	141
HABER & FINK	19
HATTORI TRADING CO., LTD. (SEIKOSHA)	42
HEILAND DIV., Minneapolis-Honeywell	34, 35, 18
HEITZ, KARL, INC.	23
HUDSON PHOTOGRAPHIC INDUSTRIES	116
ICELANDIC AIRLINES	123
INTERSTATE PHOTO SUPPLY	46, 57
KEYSTONE CAMERA CO.	11, 41
KINNARD	30

Advertiser	Page No.
KLING PHOTO CO.	60, 64
KURIBAYASHI (PETRI)	126
LEITZ, E. INC.	124, 125
LORD FILM LABS	36, 37
MAHINI	43
MARSHALL, JOHN C. MFG. CO.	43
NATIONAL CAMERA EXCHANGE	121
NATIONAL CAMERA REPAIR CO.	120
NATIONAL PHOTO LABS	128
NEGA-FILE CO., INC.	28
NEW YORK INSTITUTE OF PHOTOGRAPHY	14, 15
NIKON, INC.	128
NUCLEAR PRODUCTS CO.	118
OAK PARK CAMERA CO.	26, 27
OLDEN CAMERA CO.	62
PAGLIUSO ENGINEERING CO.	55, 56
PAILLARD, INC.	68
PANORAM FILM LABS	150
PEERLESS	65
PHOTOGRAPHY IMPORTING & DISTRIBUTING CO.	10
POLAROID CORP.	3, 4, 5
POPULAR PHOTO STORES	135
RAY VOGUE SCHOOL	128
RIKEN CAMERA	142
RUSS PHOTO SERVICE	66
SCHOOL OF MODERN PHOTOGRAPHY	67
SCOPUS-CANON	40
SEKONIC	127, 128
SEYMOUR'S	117
SOLAR CINE	118
SPRAYONE	50, 52
STANDARD CAMERA CORP.	30, 32
STERLING HOWARD	93, 116, 136
SUN RAY PHOTO CO.	120
TANDBERG	43
TIFFEN	43
U. S. PHOTO SUPPLY	8, 9
UNICAM	61
UNITED CAMERA EXCHANGE	143
UNIVERSITY CAMERA EXCHANGE	143
VOSS	60
WALL STREET CAMERA EXCHANGE	132, 133
WESTON	44
WOLLENSAK OPTICAL CO.	46
YANKEE PHOTO PRODUCTS	128
YANUSICA	17
ZEISS, CARL, INC.	13, 39, 110

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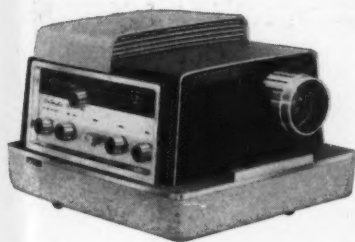
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